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Times, June 29, 1947

Washington

The several dancers who exhibited their skill in the 'Kozatchok' aroused amazement and enthusiasm with the variety of intricate steps and the great leaps of the Cossack national dances.

Star, July 9, 1947

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Wheeling thrilled to the music of 27 singing, dancing Russian Cossacks last night in the amphitheatre at Oglebay Park. The World Famous General Platoff Don Cossack Chorus provided a brilliant opening before an elated crowd. Their very entrance brought a roar of applause.

Intellegencer, July 2, 1947

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Mendelssohn after a Century

The centenary of Felix Mendelssohn-Bartholdy's death, which falls on Nov. 4, has roused a great deal of world interest, and finds plans for observations made by musical groups everywhere. This despite the fact that the composer is one of the more gentle and in some respects, unglamorous figures of the musical pantheon. The ups and downs of appreciation which have attended his music are, however, fairly dramatic. And there have been revisions of critical outlook on his work.

The life of Mendelssohn was one of the easier careers—though not easeful (since he accomplished extraordinary labors)—among the world figures in composition. He had the benefits of parental wealth, a home of culture, with many contacts for meetings with artistic notables. He had every encouragement and later great success.

But, of course, that does not in the least explain his original and fresh genius. The overture to A Midsummer Night's Dream seems as sparkling and inventive today as when he wrote it at 17. So many creative gifts are stifled or impeded by the presence of a cultural tradition, but in his case one can find only the fact that a certain serene manner—perhaps the product of these blessings—endowed his sunny scores. This today is one of the elements of unfailing charm, together with ever-flowing melodic invention, that we have relearned to prize in a chaotic age.

• • •

The Mendelssohn furore that arose in England, partly owing to his visits there to conduct his music, was one of the remarkable phenomena of the Victorian Era of the 19th Century. His oratorios in the English-speaking lands had almost slavish adoration.

Later there was bound to be a reaction. The lowest point that the appreciation of this genial Romantic reached was probably in the period between 1925 and 1940. He was even—with Handel—blamed for the fact that there was a barren stretch in British musical production between Purcell and Sullivan, because—so learned commentators said—the nation was so enamored of his works that it forgot how to compose!

The persecution of musicians in Nazi Germany—which now seems like a bad dream—wreaked retrospective vengeance on Mendelssohn. His music could not be played in lands under the Nazis' domination for a half-dozen years, and his statue was removed from before the Leipzig Gewandhaus. As if to atone for this, festivals of his works were organized in other countries, and his Violin Concerto was one of the first scores reintroduced after the Liberation. He became again a hero—with the adulation that implies.

• • •

Perhaps we are now in a position to start all over again the fulsome cycle. But, in some respects, the present day is a little wiser than that of a half century ago. The Romantic bubble exploded, but so, unfortunately, has also the atonal balloon.

The fact that the Italian, Scottish and occasionally the Reformation Symphonies are being heard so much today—not to speak of the never-failing Violin Concerto, the Midsummer Night's Dream and Fingal's Cave—as well as some other of his scores—shows that there is a thirst for the clear, refreshing melody of such music. The piano works seem a trifle on the prim side. The oratorios are still sung at times in churches and elsewhere, but with nothing of the avid new discipleship that Bach and Handel hold. The truth is, perhaps, that in some of his more serious and pretentious moods he shared in the stuffiness of his period—or so it seems to us in a nervous age.

A THREESOME IN SWITZERLAND.
Richard Strauss chats with Frieda Hempel and Mr. Samuels of London at Pontresina, a health resort. The meeting took place in July, when the soprano made a European visit. She has sung in the composer's operas, including the world premiere of Der Rosenkavalier.

• • •

That his chamber music still commands interest is seen in the decision of the New Friends of Music to include him in their program this year, together with Bach, Beethoven and Hindemith. The works to be heard are the Piano Octet in E flat, Piano Trios in C minor and in D minor, the String Quartets in E flat and in E minor, and some of his Lieder.

A word should be said, too, for Mendelssohn's championship of Bach's works, by which he inaugurated the revival of interest in that master with his first performance of the St. Matthew Passion in Berlin in 1829. In that movement—so powerful in its effect on musical conceptions and creation since—he was distinctly a modern.

There are lessons for composers of today in Mendelssohn's exemplary command of orchestration and in his mastery of form. And there is even more of sanity and refreshment in his clear and shining sense of beauty, which had something of classic balance, as such readings as those of Toscanini reveal. One could use something of this approach today—as we cower in the shadow of the glamorous but deadly vapors of Bikini, inhabiting a far more disturbing climate than the bracing airs of his Hebrides.

The Mendelssohn celebrations—if not overdone, which would be a disservice to the composer, possibly resulting in a new satiety and shelving—should prove a wholesome example. This is especially true in a musical period which is still trying to sift and assay the remarkable tonal experiments of the last forty years, and is trying to evolve a new style, the elements of which are as yet very mixed.

ON THE COVER

With tours in many parts of the world to her credit, Leona Flood, American violinist, opened another record season in Ontario on Sept. 25. The attractive artist has fulfilled itineraries that might daunt the strongest—in 1946-47 she played 150 concerts; this year her engagements approach 200. From Sept. 25 to Dec. 18 she is booked for every day except Saturdays and Sundays in both the large and small centers of the country. (Photo by James J. Kriegsmann.)

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Sixty-Eighth Year
October 1, 1947

THE MUSICAL PARADE: By the Staff

New York, still a little groggy from the American Legion convention, is plunging bravely into an epical (or maybe epochal) music season. The first "scouts" have been sighted and passed while September wound its coolish way, but the main forces will be met head on in October.

Just to make sure that no one swoons, a wag alleges, Carnegie, Town and Times Halls are having emergency ambulances parked not far from the scene of battle, with dressing stations. . . . Including, of course, ice packs and noise-proof rooms for apoplectic critics. . . .

• • •

TONAL TATTLING.—The "Met," as this department prophesied in August, has contracted with Boosey & Hawkes to do Benjamin Britten's opera, Peter Grimes. It has added to its singing roster Polyna Stoska, blonde soprano from Massachusetts, who sang in Europe before the war and has since scored in the musical play, Street Scene. . . . Adolf Busch, the violinist, wed to Dr. Hedwig Vischer in Brattleboro, Vt., with Rudolf Serkin and Hermann Busch as witnesses. . . . Vienna Philharmonic Orchestra's visit to England, to play for the Vienna Opera performances at Covent Garden, has roused protests from the London Orchestral Assn., a union. . . . Richard Strauss is going to be honored this season in London—of all places—when five performances of his music will be given in the Albert Hall, sponsored by Sir Thomas Beecham and the BBC. The composer at 83 will attend and perhaps do some guest conducting. . . .

• • •

Great deal of repainting and other sprucing has taken place at the "Met" and in New York's chief concert halls, where some extensive new color schemes are to smite the eye of auditors. . . . Dr. Hermann Juch, director of the Vienna Volksoper, has booked passage to sail for America on Oct. 10, to audition 35 young American singers selected by Erich Leinsdorf, for possible engagement by the Vienna Opera. . . . An Interracial Symphony is being formed in N. Y. under the baton of Everett Lee, 28-year-old conductor, who has been assistant conductor of the N. Y. City Symphony. . . . Canton, O., was the scene recently of an International Gymanfa Ganu—song festival to you! . . .

• • •

GOSSIP AND GOSPEL TRUTH: Ormandy takes over as principal conductor and musical adviser to the Hollywood Bowl Orchestra next summer—a post which Stokowski relinquished last year. . . . Christopher Lynch, the Irish thrush, with his wife and two charming tots, is back for another concert season and appearances on The Voice of Firestone (first broadcast used the Cleveland Orchestra under Howard Barlow, Sept. 9). . . . ASCAP's intention to increase the royalty paid by movie theatres for use of music (basing it on the admission charge) early next year has roused protests from the Motion Picture Exhibitors' Association. . . .

After his first Australian tour this summer, Claudio Arrau was presented with a female baby kangaroo by the Mayor of Wagga-Wagga, New South Wales. The animal in a crate was not allowed on his plane, but followed him on a freighter bound for San Francisco, where the Chilean Consul sent it on to the pianist in New York.

• • •

A three-year-old Negro pianist named Margaret Rozarian Harris, of Chicago, recently gave a concert of classic and modern works. If this movement keeps up, we may soon be in the Age of Perambulator Pianism. . . .

Margaret Truman has received a membership card in AGMA. . . .

That operetta in which Maria Jeritza will appear on Broadway is not Enter Madame, as reported a while ago, but a new opus by Kalman called Empress Josephine, which offers some really Napoleonic opportunities. . . . Sigmund Romberg is writing an operetta utilizing music of Stephen Foster, but will not finish it for a while. . . . There are plans for a musical based on the life of the poet Burns with a company recruited in the land of the heather—Scottish things being at premium since success of Brigadoon. . . . A Tchaikovsky musical is in rehearsal for Broadway too. . . . Soon celebrities will be putting in wills that they are absolutely NOT to be "glorified" with post-mortem carolling. . . .

• • •

Lino Mattioli celebrated his 94th anniversary recently in Cincinnati by attending a movie. . . .

• • •

Realization of the Edinburgh Festival, according to Guy Ramsey, writing in the London Daily Mail, was largely due to the persistance of Rudolf Bing, former Austrian, now a British impresario, who "worked" on the idea for several years, induced the Scottish city to guarantee some 200,000 pounds of the needed. The Vienna Philharmonic players' fares had been deposited with Cook's, but securing the permit to let the money go out of the country required some frantic appeals by Bing to the Bank of England. Then, when Lotte Lehmann fell ill, he phoned all over Italy until he finally located Elisabeth Schumann in a little place where she was on a holiday, to take the former's place as lieder recitalist.

• • •

Toscanini did not make his NBC Symphony appearance, Aug. 31, owing to attack of hay fever, but he delighted 580 in the Ridgefield, Conn., High School by leading a special concert on Sept. 7 to raise $9,000 for the local library. . . .

• • •

FASHION NOTE: George Antheil was commissioned by Stanley Marcus, Dallas, Tex., merchant and music patron, to compose a suite of 13 sections, Carnival of the Beautiful Dresses, as background music for a style show in his emporium, Sept. 8. Probably took more notes as skirts are longer. . . .

BOUQUETS FOR BRUENNHILDE.

Astrid Varnay, who sang that role in this season's Wagnerian operas at Mexico City's Opera Nacional, visits the Floating Gardens of Xochimilco and receives a floral tribute from Daniel Duno (right), who sang Alberich. With Miss Varnay is her husband and coach, Hermann Weigert.

• • •

Commenting on the summer habit some folks have of taking their radio sets out of doors, W. R. Anderson, in the Musical Times (London), queries plaintively: "I wonder how the Soviet composers get on in that Composers' House in Moscow, where (as Gerald Abraham tells) nearly 150 live, with their own concert hall and library, restaurant, social rooms, etc. Do they keep all the windows shut?"

• • •

Among the other summer hazards was the almost mathematical certainty of being confronted with those animated ballads, Jack, Jack, Jack, and Bloop-Bleep. . . . Also by (revived) I Kiss Your Hand, Madame, written before the recent conflict by a waiter in a Berlin café which probably is no longer extant. . . .

• • •

Upsetting all the experts' calculations is smash success of ballad Peg o' My Heart. In third revival in some 35 years, it sold more than a million discs when recorded by an independent company. Such are the boons of the juke box. . . .

• • •

Charlotte Lund, soprano, sends us an impish parody on a famous air from Gilbert and Sullivan's Mikado, to wit:

"On a tree by a river a little tom-tit
Sings 'Willow, tit willow, tit willow,'
While beside him in *silence* two other birds sit—
By order of James C. Petrillo . . ."

• • •

The N. Y. City Symphony has received a gift of $10,000 from the AFM to make possible meeting increases in its budget because musicians' rehearsal rates were "upped" by the latter. . . . Kansas City Philharmonic (Efrem Kurtz) has invited the Italian boy conductor Pierino Gamba to make a guest appearance at a Sunday afternoon concert there. . . . Management of Fairfax Mills in Alabama, A. G. relates, installed 50 juke boxes playing popular tunes AND classics, to speed up tempo of its workers; Rudley Piper, asst. super., says "now every shift is a swing shift. . . ."

• • •

Dr. Edwin N. C. Barnes, retiring after 25 years as head of the music department in the Washington, D. C., public schools, was guest of honor at a Mayflower Hotel dinner. One of his exploits was forming a chorus of that department. 8,000 school students to serenade President Harding at Griffith Stadium in the Capital, he related. . . . The children were so much on the *qui vive* that when, by some error, the signal was given prematurely for them to leave the stands and gather round the platform, they rushed down pell-mell, "mowing down the Marines," and tossed bouquets with such vigor that the Chief Executive's hat was knocked off. . . . But they sang beautifully.

• • •

Coast report says James M. Cain, the author, and Florence Macbeth, opera singer, are marriage-bent. That ought to result in a romantic opera, complete with words and music.

• • •

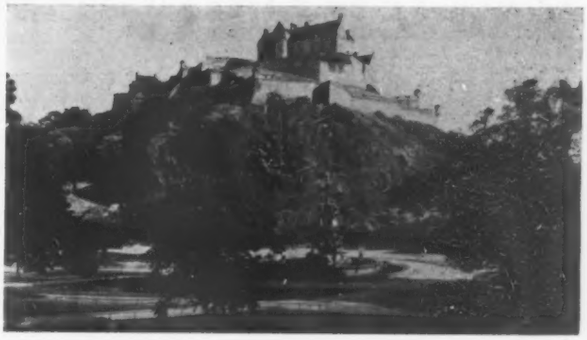
Clarence Adler passes on to us the following ditty penned by one of his pupils:

ODE TO BACH

O Master of the intricate Fuegey,
Did you ever hear of Buegey Wuegey???
Were you ever possessed of that hot-jazz itch?
Did you know there'd be a Shostakovich?

O Bach, we owe so much to you,
For those Suites, Partitas, Sarabandes, too.
Yes, we know you had the best intentions,
But why did you go and invent those inventions!?!

Edinburgh Launches International Festivals



EDINBURGH CASTLE
as seen from Princes Street Gardens. (Photo Courtesy of H. M. Office of Works.)

By WILLIAM SAUNDERS

Edinburgh, Scotland

It would be impossible to imagine a better setting for an International Festival of Music and Drama than this ancient city, dominated by its battlemented castle. At the opening on Sunday afternoon, Aug. 24, the town was bathed in glowing sunshine and resplendent with the most lavish floral decorations, which, however, could scarcely add much to the natural beauties of the scene.

Considering the ecclesiastical history of the country, it was natural that the inauguration of so significant an event should have taken place with a religious service. This was held in the High Church of St. Giles, and its aesthetic value was emphasized in the order of praise.

A better choice of works for the occasion could hardly have been made. After opening with a fanfare of trumpets, the 100th Psalm was sung by the congregation, which filled every corner of the cathedral church. Later Parry's great anthem, I Was Glad When They Said unto Me, was sung and the climax came with the performance of Vaughan Williams' Te Deum, which resounded impressively through the vaulted aisles.

Colonne Orchestra and Casadesus

That evening the actual festival inauguration took place with the appearance in the Usher Hall of the Orchestre Colonne, conducted by Paul Paray in three symphonies — the "Surprise" by Haydn, Schumann's No. 4 and Franck's. The historical and aesthetic importance of such a program was well brought out in the magnificent performances, which left no room for criticism.

Two further concerts were given by the Orchestre Colonne during the first week of the Festival. On Aug. 27, Robert Casadesus performed the solo part in the Piano Concerto No. 4, in C minor, by Saint-Saens, and the main orchestral work was the Eroica Symphony by Beethoven. On the following Friday Bernard Michelin was the soloist with the same ensemble.

Notable Chamber Events

A most interesting chamber concert was given in the Usher Hall on Thursday, Aug. 28, which brought together Artur Schnabel, Pierre Fournier, Joseph Szigeti and William Primrose, an accomplishment in keeping with the highest ideals of an International Festival. One wondered beforehand to how great an extent these great individualists would play together in a team, but, from the opening bar, all doubts were dispelled — the combination was perfect and its performance superb. The works first performed were the Brahms Trio in C minor, Op. 101, and Schubert's Trio in E flat major, Op. 100. Primrose joined the others for the last work, the Brahms Quartet in A major, Op. 26.

Another concert was given by these artists on Saturday afternoon, when their program was made up of Brahms' Piano Quartet in C minor, Op. 60; the Trio in D minor, No. 1, Op. 49, by Mendelssohn, and Trio in B, Op. 8, by Brahms.

DR. HEINZ UNGER,
the well-known British conductor of German origin, will visit the United States and Canada in the coming winter.

Four British Orchestras Appear

On Sunday evening, Sept. 1, the Hallé Orchestra conducted by John Barbirolli gave the first of two concerts. The concert opened with Weber's Euryanthe overture, then came Delius' Song of Summer and the Mozart Violin Concerto (K. 218), in which Szigeti was the able soloist. The second half was composed of Elgar's Symphony No. 2 in E flat, of which the orchestra gave a rich and satisfying performance.

For their other concert on the evening of Sept. 2, the program was equally varied and enjoyable. On this occasion Pierre Fournier was the soloist in the Haydn Cello Concerto, to which he did full justice. Also performed were Rossini's Overture to La Gazza Ladra and the Introduction and Allegro for Strings by Elgar. The main orchestral work was the Symphonie Fantastique by Berlioz, of which the orchestra gave a vigorous reading under Mr. Barbirolli's dynamic leadership.

The Liverpool Philharmonic Orchestra was the next great ensemble to take the limelight, with two concerts at which Schnabel and Primrose were the soloists respectively. They were in turn followed by the Scottish Orchestra conducted by Walter Susskind and the British Broadcasting Company Scottish Orchestra under the baton of Ian Whyte.

Walter and Vienna Men Hailed

But of course the real highlight of the Festival from the orchestral point of view was the appearance of the Vienna Philharmonic Orchestra with Bruno Walter as conductor, which gave several concerts during the last week of the festival. Probably the most impressive of these was the one comprising Vaughan Williams' Fantasia on a Theme by Thomas Tallis, and Symphonies No. 6 and 7 by Beethoven. This was indeed a breathtaking performance, which beggars superlatives. It was attended by Queen Elizabeth and Princess Margaret Rose.

The second concert by Walter and the Vienna organization offered Schubert's "Unfinished" Symphony and Mahler's Das Lied von der Erde, with Kathleen Ferrier as a superb soloist and Peter Pears as an accomplished one. The Schubert work displayed the warm and luscious tone of the fine orchestra, and the Mahler under the loving care of Walter was also a fine achievement.

Other musical events of great interest were a Brahms Lieder recital by Elisabeth Schumann, with Walter at the piano, a recital of Negro spirituals by Todd Duncan and a concert given by the Glasgow Orpheus Choir conducted by Sir Hugh Roberton. Throughout the festival, also, morning concerts were given in the Freemasons' Hall by such distinguished ensembles as the Jacques Orchestra; the Czech Nonet; the Menges Quartet; the Calvet Quartet; the Robert Masters Quartet; the Carter Trio with Leon Goossens, the excellent oboist and brother of the conductor. Roy Henderson, the British singer, took the place in recital of Aksel Schiötz, the eminent Danish tenor, who could not come to Edinburgh because of illness.

Opera Superiorly Staged

The Marriage of Figaro by Mozart and Verdi's Macbeth, beautifully produced by Carl Ebert, were sung by the Glyndebourne Opera Company. In the first work, Italo Tajo and Tatiana Menotti, as Figaro and Susanna respectively, were superb, and Giulietta Simionato as Cherubino gave an entrancing performance. The American singers John Brownlee and Eleanor Steber, the latter making her European debut, scored great personal successes in the parts of the Count and Countess. The accompaniment was by the Scottish Orchestra conducted by Walter Susskind. Hamish Wilson's charming *décor* deserves special mention.

The production of Verdi's Macbeth was an interesting one, for this is an opera we do not often have an opportunity of hearing. Though it shows traces of being an early Verdi work, it has impressive moments. Margherita Grandi was magnificent as Lady Macbeth, and the American Francesco Valentino as Macbeth could not have been bettered. This production was notable for the particularly high standard of the acting—a standard seldom attained in opera. Skillful groupings and the superb settings of Caspar Nehar played a large part in the success of this opera, which depends a good deal on these details.

Ballet and Other Attractions

At the Empire Theatre, the Sadler's Wells Ballet company presented The Sleeping Beauty, ballet by Tchaikovsky, in which, with her gossamer grace and exquisite technique, Margot Fonteyn demonstrated that she may be considered a leading ballerina of the day. There were also dramatic productions by the British Old Vic Company performing Shakespeare's Richard II and The Taming of the Shrew, and Louis Jouvet's French company in L'Ecole des Femmes and Ondine.

Other colorful events included an exhibition of paintings, displays of Highland piping and dancing at night by troops of Scottish command, against the magnificent background of the ancient Castle. The World Pipe Band Championship attracted about 1,000 pipers. There were also a horse show, an industrial exhibition, and showings of films from various countries.

The festival has been an immense success, beyond even the dreams of the most optimistic. An infectious and disarming air of gaiety and excitement pervaded the city and her usual staidness and reserve were cast aside—to an extent which surprised many of her own citizens. It has certainly given us some unforgettable musical memories, and the news that plans are already afoot for another next year, on an even more ambitious scale, gives us a feeling of pleasant anticipation.

BERYL GREY
as the Lilac Fairy in the Sadlers Wells production of The Sleeping Beauty at the Edinburgh Festival.

London Orchestral Season Includes Walter Series

LONDON.—Bruno Walter will conduct the London Philharmonic Orchestra at three concerts in the Albert Hall, on Oct. 30, Nov. 6 and 13. After the announcement of a similar series with Walter last autumn all bookable seats were sold within three days.

The London Philharmonic Choir (newly formed from a nucleus of the prewar Philharmonic Choir), will take part in the final concert, which will include the Ninth Symphony of Beethoven and Te Deum of Bruckner. This choir made its re-appearance in the "Choral" Symphony when Victor de Sabata conducted the L.P.O. in the Beethoven Cycle in May. It should be extremely interesting to compare the performances of this Symphony under two conductors so distinguished and so dissimilar.

The London Philharmonic Orchestra's Sunday afternoon concerts at the Opera House, Covent Garden, offer a wide range of conductors and soloists, including Albert van Beinum, Basil Cameron, Andre Cluytens, Georges Enesco, Frederick Jackson, Victor de Sabata and Bruno Walter. Soloists include Edwin Fischer, Clara Haskil, Mary Jarred, Heddle Nash, Milos Sadlo, Kathleen Ferrier and Solomon.

H. L.

Luboshutz and Nemenoff Photo By Yvonne Le Roux

The front cover photograph of Genia Nemenoff and Pierre Luboshutz on the Musical Courier issue for September was by Yvonne Le Roux.

Rowland Posey Succeeds Huber at Peabody

Rowland Posey, writer and lawyer, has been appointed publicity director and manager of the summer school at the Peabody Conservatory of Music, succeeding Frederick R. Huber.

SALZBURG FESTIVAL PREMIERES NEW OPERA

(Special Correspondence to Musical Courier)

Vienna

The Salzburg Festival has not yet attained pre-war brilliance, but has had a greater variety of noted names, and above all there has been a "world premiere" this summer.

The novelty is the opera Dantons Tod (Danton's Death), by a young Austrian composer, Gottfried von Einem, who has come forth also with several orchestra works and songs—the latter of rather mordant quality.

Subject Highly Topical

The text of the opera is taken largely from the famous drama of the same title by Georg Büchner, the highly gifted early 19th century German dramatist who wrote "expressionistic" works before their time. His Wozzeck is, of course, celebrated because it was set by the late Alban Berg in his highly striking music drama of that name. The play, Danton's Death, has been performed in various countries, including an English version in the United States.

It is a subject not without tragic and ironical interest in a Central Europe which has only recently emerged from a nightmare. The topic which it illuminates is the curse of dictatorship and its results. The composer has adapted the drama to his own uses, cutting out many of the lengthier speeches, and—a rather original proceeding—inserting some excerpts from Büchner's own letters bearing on the same subject, which are spoken with dramatic effect.

Qualities of Work

Let me begin the review of this opera with its positive qualities—which seem to me to outweigh any objections one may have to it. Einem's talents may be perceived from the scenes with the chorus, which is one of the leading actors in the opera. Particularly in the imposing scene before the tribunal—the most uniform episode in the work—the ensemble predominates. The *melos* in these mass scenes derives from the word and is, so to speak, a superior declamation, with word and tone in harmonious relation.

There are many ingenious contrasts of orchestration. In the prelude we feel a strong opposition between the choralelike introductory theme of the brass chords and the simultaneous development of the strings. Use of the *leit-motiv* has been avoided. Each scene is a musical unit in itself and has, as it were, a chief theme which is further continued either in the form of variations or of canon-like development. There are ceaseless movement and complicated rhythms throughout.

The orchestral interludes between scenes show an expert hand. Particularly to be praised is a brief, impressive piece in a quick French march tempo. In the final scene, Danton's execution, the Marseillaise sounds in dance-like rhythms; the chorale melody, "There is a Reaper, his name is Death," and fragments of the Carmagnole blend in the huge musical picture. Harmonically, his music is dominated by modern laws, but not without some compromises with tonality.

Though there is little in the work that is melodically grateful, Lucile's homophonic elegy at the end of the opera is an exception. There are some lyric tendencies in Robespierre's part and above all in the simple, folksong-like exit song of the Hangman. Despite the obvious fact that the text is not suited for emotional effusions, it is the voice of the heart that one most often misses, and Einem's admirers hope that in his next opera he may reveal more of this side of his talents.

Premiere Effective

The first performance was a stormy, well-deserved success for composer and interpreters. Paul Schöffler's Danton could hardly be better embodied, dramatically or musically, and Julius Patzak's Camille, in clarity of voice and conception, was not inferior. Maria Cebotari lent to Lucile the beauty of her blooming voice. Rosette Anday, Josef Witt and Ludwig Weber were masters of their parts. The musical direction, owing to Klemperer's illness, was under the young Hungarian, Ferenc Fricsay, who had prepared the work meticulously. Caspar Neher's scenery provided a stylized background that did not detract from the action. The noted chorus and orchestra of the Vienna State Opera aided in a notable evening.

The festival offered several other operatic productions, from the repertory of the Vienna State Opera, including Nozze di Figaro, in Italian, with excellent *mise-en-scene* by Lothar Wallerstein; and Cosi Fan Tutte, which presented the excellent cast with which we are familiar.

Concerts by Celebrities

Josef Krips led the Mozart works and Karl Böhm the performance of Strauss' Arabella, substituted for his new opera, The Love of Danae.

For the first time since the war, in two concerts, Wilhelm Furtwängler again made his appearance before the Austrian public. As a novelty, he brought Hindemith's Metamorphoses and, above all, one could listen to his masterly Brahms interpretations (First Symphony and Violin Concerto played by Yehudi Menuhin as soloist).

Charles Münch brought French music by Franck, Debussy and Roussel in a very excellent performance, though Roussel's Symphony could not fully convince the auditor.

Otto Klemperer who, because of illness, could not conduct The Death of Danton, however, in his concert gave Mahler's Fourth Symphony an authentic interpretation.

Prolonged applause was paid also to Ernest Ansermet with symphonies by Frank Martin and Arthur Honegger, as well as to Hans Knappertsbusch who conducted a Schubert-Beethoven concert. Schneiderhan, under Edwin Fischer's baton, gave Brahms' G-major Sonata in exemplary manner. There was also an evening by modern Austrian composers (Krenek, Marx, Heiller), giving a review of today's musical creation. Less impressive was John Barbirolli's concert, which brought works of Weber, Delius and Brahms.

The orchestral serenades under Bernhard Paumgartner are a backbone of the Salzburg Festivals. Some seldom heard, but nevertheless valuable, works by Mozart were played in the candlelighted Felsenreitschule (open air theatre) close by the festival playhouse.

Salzburg's Cathedral was damaged by bombs in the war and is so far not yet fully restored. Therefore, the traditional Cathedral concerts took place at the Aula Academica of the Catholic university, where Prof. Joseph Messner ingeniously conducted Verdi's Requiem. Again Irmgard Seefried, Viennese opera singer, must be particularly praised for her singing in that work.

Festival in Vienna

During a summer fortnight the first international music festival was held in Vienna, which presented us, next to romantic and classic works, with important contemporary compositions. Arthur Honegger's symphonic oratorio, Joan at the Stake, figured as the grand prelude to the festival. Paul Sacher, the director of the Collegium Musicum in Basle, has already presented this impressive, large-scaled composition in various other cities. He brilliantly succeeded in disposing of a whole army of performers; the opera singers Konetzny, Nicolaidi and Schwarzkopf, as well as Judith Holzmeister, a highly gifted Austrian actress, in the spoken title role, all gave their best to make the performance the great success proved by the enthusiastic reception it met.

The personal appearance of Paul Hindemith gave a sensational touch to the music festival. The Viennese public, unaccustomed for years to modern music, was astonishingly ready to accept and applaud. The Sinfonia Serena, composed in 1946, and the string orchestra variations, The Four Temperaments, could register the greatest success. Peter Stadlen, the London pianist, showed himself to be a specialist in Hindemith's style in all his compositions.

Klemperer Leads Novelties

Otto Klemperer conducted works of Bruckner and Korngold's Violin Sonata, performed for the first time in Vienna, executed masterfully by Bronislaw Gimpel on his marvelous instrument. Korngold is a child of Vienna's music-steeped soil; it is a long-experienced fact that one is apt to be over-critical or overenthusiastic about the creations of artists, with whom one is closely connected. Anyhow, in the case of Korngold, the saying has not come true that a prophet is not accepted in his own country. Certain objections were raised, but critic and public praised Korngold and duly emphasized that he bears the marks of a strong musical personality, maintaining his own style of composing.

Schönberg's Chamber Symphony, op. 9, which once unchained stormy passions, has today already become the symbol of a past epoch. Under Klemperer's baton, the symphony was rendered with greatest clarity.

Richard Strauss is casting a retrospective view on the rich harvest of his career and makes, so to say, authentic potpourris, this time from his ripest masterpiece, The Woman without Shadow. This symphonic fantasy is dedicated to Mautner Markhof, President of the Concert Hall Society and organizer of this festival. Dr. Karl Böhm conducted the première with a profound knowledge of Strauss' intentions. The suite reveals the touch of the great master in every bar.

Modern Austrian composers were represented by chamber music by Heiller, Uhl and Theodor Berger. Heiller's Toccata for two pianos has already attained here a certain popularity. Paul Lukacs from Budapest played the solo part in William Walton's Viola Concerto. The composer, who conducted was heartily applauded. Olivier Messiaen, together with Yvonne Loriod, presented fragments from Vingt Regards zur l'Enfant Jésus and Visions de l'Ame, the mystic power of these compositions leaving a profound impression.

Graz Hears Peter Grimes

Immediately after Vienna, Graz, Austria's second-largest town, opened its halls for festive music-making. The opera conductor in Graz, Kojetinsky, presented the Austrian first hearing of Britten's Peter Grimes. The performance was full of verve and excellently rehearsed, for which also the choir conductor, Märzendorfer, has to be thanked. Leopold Janko, Walter Höfermayer and Maria von Bartsch were entirely in their parts.

The highly artistic new manner of handling the chorus was generally admired, although the style of this eminently gifted young composer, seeking a synthesis between Moussorgsky and Puccini on the one hand and new forms of expression on the other, is not always easy to understand at first hearing.

The Englishman Kendall Taylor is a distinguished pianist, who has taken up a definite line with regard to Beethoven's piano music. He had great success with compositions by Byrd and Dovlan, written for the virginal and lute.

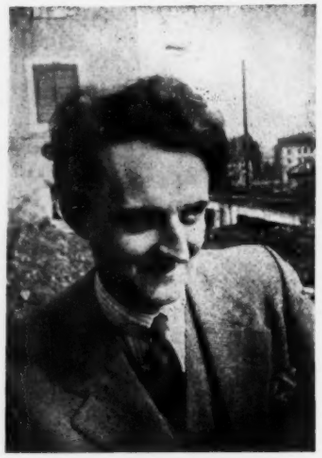
Berlioz' great Requiem and the Missa Trinitatis by the Austrian baroque composer, J. J. Fux, presented the cathedral choir of Graz and its conductor, Dr. Anton Lippe, at the peak of their art.

Marx's 65th Birthday

In a certain sense, Joseph Marx is the successor of Hugo Wolf and today the uncontested leader of Austrian musicians. His 65th anniversary was celebrated not only at numerous concerts, but also by official honors. His orchestral compositions, string-music and, above all, his wonderful songs, resounded in honor of this festive day.

The festival weeks in Graz, solemnly inaugurated by the Chancellor, to the realization of which the British High Commissioner for Austria, General Steele, and the officers of his Culture Section have greatly contributed, were indeed a full success.

DR. ERWIN MITTAG.



GOTTFRIED VON EINEM,
composer of Danton's Death. Above, an autograph of the composer, with a theme from his opera. (Photo by F. Wolfgang Schmeditz, Salzburg.)

PARIS "GRANDE SAISON" REVIVED;
BRINGS BACK CELEBRITIES AND NOVELTIES

By SUZANNE DEMARQUEZ

The great event of the early summer took place outside of Paris—I mean the Festival at Strasbourg, which attracted to the Alsatian capital all those of importance in the Parisian musical world. Consecrated entirely to Bach, the program included the Brandenburg Concertos, the Art of the Fugue, and the Magnificat, the latter two works performed under the magistral direction of Charles Muench. He was happy and moved to conduct for the first time in the old Church of St. Guillaume, where memories of his father—long its choir director—remain so much alive.

The orchestral suites were conducted by Otto Klemperer, the secular cantatas by E. Baur, at the head of the Orchestra of Mulhouse, which stands in the first rank of provincial French ensembles. Among the noted interpreters, I shall mention the organist Marcel Dupré, the flutist René Le Roy, the pianist Edwin Fischer, the violinists Enesco and Menuhin, and two artists from the Paris Opéra, Elyette Schenneberg and Georges Jouatte. The festival attracted an enormous throng, and obtained a great and merited success.

During this period, at the Paris Opéra, Le Baiser de la Fée by Stravinsky was danced for the first time with the choreography by Balanchine, who found in it a new opportunity to show his individuality. The dancers Toumanova and Tallchief also displayed their great talents.

Stokowski in Paris

At the Conservatoire, Stokowski conducted the orchestra of the Société des Concerts. He presented a very balanced reading of the Beethoven First Symphony, and a very beautiful transcription of Bach's Toccata and Fugue in D minor. As for Frontiers by Creston, it passed for the most part without making too much of an impression. And the potpourri from Tristan and Isolde seemed a most regrettable business.

Lily Pons, who was ill, could not make the appearance which we anticipated, and there was lively regret over the absence of Schnabel, whose return had been impatiently awaited.

Menuhin and Enesco

At the Palais de Chaillot a considerable audience extended a triumphal reception to the illustrious violinists Enesco and Menuhin, who gave a joint concert with the assistance of the Orchestre Colonne. Yehudi played the first public hearing here of the Violin Concerto of Bartok. This work, somewhat rude and savage, is lighted up by a harmonious andante. The two artists marvellously performed the Concerto in D minor by Bach.

Iturbi "Sells Out" House

Iturbi obtained triumphs in a concert at which he both conducted and played—also at the Chaillot, which was entirely sold out. His programs included the Kleine Nachtmusik and the Concerto in D minor by Mozart, the Concerto in C minor by Beethoven.

The Queen of the Belgians honored with her presence the performance of Jeanne au Bucher, by Honegger and Claudel, sung in complete perfection by the Chorale Caecilia of Anvers and the National Orchestra of Belgium, under the direction of Louis de Vocht.

The BBC Orchestra and Sir Adrian Boult came over from London to give a very beautiful concert at the Theatre des Champs-Elysees. Sir Adrian brought the most enlightened carefulness, the most minutely conceived effects, to such different works as Carneval Romain by Berlioz, the Beethoven Seventh, the Piano Concerto by Alan Rawsthorne and the splendid Concerto for Orchestra by Bela Bartok.

Casadesus Joint Recital

At the Champs-Elysees, the joint recital given by Robert and Gaby Casadesus presented again a case of consummate art by one of the greatest pianists of our time, who is also a perfect musician and a great ambassador for French music.

The Hungarian Quartet gave in impeccable style—their playing vibrant with life—the seventeen Quartets of Beethoven and—in a public radio broadcast—the second Quartet of Honegger, the fifth of Fitelberg, and the Hindemith Quartet in E flat.

New Group of Young Composers

Two concerts of chamber music given by the Triptyque (directed by Pierre d'Arquennes with enlightened ability) attracted a large audience. Under the banner "Contacts," the first event united some of the youngest and most ardent composers, grouped under the aegis of the late Bela Bartok. Theirs was a curious music, with its shape still not clear, but animated by a desire to find something new at all cost. Stravinsky, Messiaen, Schoenberg attract them by turn, but I am sure that it is worth while for one to remember the names of Yvette Grimaud, of Pierre Baulez, and above all of André Marcal, who gave evidence of an astonishing psychological sense. The second concert was devoted to works by Emile Gené, who died as a war prisoner, and of Marcel Delannoy—whose new songs, Etat de Veille, were sung to perfection by Elyette Schenneberg.

ANNE BROWN,

American soprano (left), in Paris with her sister and M. and Mme. Bernard in the latter's garden. Miss Brown, following a series of European appearances, took a holiday in Switzerland and made a bicycle trip of the Italian Riviera. On Aug. 26 she opened another schedule of engagements with a concert in Oslo.

DÉCOR FOR MOZART'S DON GIOVANNI,

as presented recently in Paris. The setting showed a background of Gobelin tapestries, used for Act I, Scene 3, and for the third and fifth scenes of the second act.

At the venerable Société Nationale, Trois Lettres de Sévigné, set to music by Henry Barraud; the very fine Sonata for Cello and Piano by Robert Casadesus, played by Paul Bazelaire and the composer; the Sonata for Violin and Piano by Samazeuilh, done by Enesco and Jean Doyen, were the principal events, strongly applauded, at the final concert of the season.

Virtuosi Aplenty

How many virtuosi were heard in the course of the Grande Saison! For the third time Brailowsky received ovations at the Palais de Chaillot (always thronged) with the orchestra of the Société des Concerts directed by Cluytens. The Liszt recital by Samson François was rewarded with a striking success. Uninsky is always profoundly moving in his Chopin interpretations, while those of Niedzielski must have numerous reservations because of his lack of style. The recital of Christiane Sénart gave an opportunity for this harmonious pianist to demonstrate her precious qualities, while the return of Youra Guller resulted in a triumph for an art so noble and exalted.

Noted foreign conductors follow one other at the stand of the Orchestre National. Pedro de Freitas-Branco conducted with taste and a good choice two concerts of works by Byrd, Roussel, Berlioz, William Walton, and Marcel Delannoy (first performance of his Rapsodie Pathétique). Igor Markevitch gave the Pathétique Symphony by Tchaikovsky a reading of knowledge and profundity. His own Rebus is tinted with Stravinskyism.

Kodaly and Horenstein Feted

The Hungarian composer Zoltan Kodaly was honored with an evening of his works. We also had the pleasure of hearing him at a reception given for him in the offices of the noted French publication, Revue Musicale, during which his Second String Quartet was played by the Hungarian Quartet Vegh, a group last year awarded a prize at the Concours in Geneva.

The conductor Jascha Horenstein came from America and twice conducted the Orchestre National. With his expressive gestures, his persuasion with the orchestra and audience is considerable. His interpretations have transparency and a perfect balance in their sonorities. We rarely have heard the Beethoven Pastoral Symphony and Stravinsky's Fire Bird as he did these works at the Théâtre des Champs-Elysées. As to his reading of La Mer by Debussy, it was almost a revelation for the French who listened. The first concert programmed Stravinsky's Apollon Musagète, Aaron Copland's Quiet City, and three pieces of South American composers, hitherto unknown in Paris—Silvestre Revueltas, the Mexican composer, who wrote El Ranacuajo Poseador; the Chilean Juan Casanova Vicuna, with El Huaso y el indio; and Giraldo Giraldi, Argentine, with his Danse Indigene. The excellent concert closed with a superb reading of the first Symphony by Shostakovich.

U. S. Works Heard

Some contemporary American works were passed in review at a lecture given by Carleton Sprague Smith, of the New York Public Library, under the auspices of the American Services for Information and Cultural Relations. Some pages by Samuel Barber, Walter Piston, Fairbanks, Burleigh, MacDowell, were interpreted at the salons of Mme. Linke-Bianchini by the remarkable singer, Genevieve Touraine, the pianist Helene Boschi, the violinist Francine Sorbets, and the cellist Jean Reculard.

The Grand Prix de Rome in music was awarded to Jean-Michel Damase, a musician of 19, in whose works the sensibility, freshness and grace allow every sort of hope.

I should also have loved to speak—if I had the space—of some new settings for Pelléas et Mélisande, conceived by Valentine Hugo, which have caused much ink to be spilled, and which may appeal to one or not according to whether one is or is not a lover of Surrealism.

Festival at Versailles

As for the musical season at Versailles, if it has not been as successful as was hoped, it has offered some very beautiful concerts devoted to music by French composers heard in this palace in the 18th century—Lully, M. A. Charpentier, Couperin, Rameau, interpreted by the Chamber Orchestra of the French Radio under the direction of its heads, Gustave Cloez, André Girard, Edmond Appià, Arthur Hoérée. (The last has made a very beautiful transcription of Leçcon des Ténèbres of François Couperin.) The concerts have taken place in the Orangerie and in the Chapelle du Château. They ended with a Fête de Nuit at the Basin of Neptune, given with the aid of the ballet of the Opéra and the Loie Fuller dancers.

Music here is not completely dormant, even in the summer. The excellent Loewenguth Quartet presented some *séances* at the Salle d'Iéna and at the Pavillon de l'Aurore, in the Parc de Sceaux, where there are still memories of the court of the Duchesse du Maine.

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Record New York Concert Season Launched Early

Promising to set a record in number of musical events, the New York concerts began early this season. A larger number of recitals was scheduled for September than in any other recent autumn. Because of new rulings by some of the halls, which reserved the chief evening dates for the more established artists, many debuts are being made in afternoons.

Town Hall

Louise Lackland, Contralto, in Bow

A voluminous voice of fine quality was disclosed to the opening night concert audience by Louise Lackland at her debut recital Sept. 5. The young contralto has assets of a handsome appearance and a good feeling for style. A somewhat variable technical control seemed to be a matter that might be remedied by a surer method of vocal production. Miss Lackland is definitely an interesting and pleasing personality for the musical stage. The program, ably accompanied by George Trovillo, ran the familiar gamut of classics, lieder, French and English numbers. Arias were Beethoven's Ah, Perfido; Divinitès du Styx from Gluck's Alceste; and the Spring Song of the Robin Woman from Cadman's Shanewis.

M. C.

William Aubin Impresses

A finely balanced program delivered with consummate artistry, technical skill, excellent phrasing and range of dynamics supplemented by vocal texture of a high order made the debut recital of William Aubin on Sept. 7 one of the notable concert events of the new season. The baritone, winner of last season's Talent Registry Contest, had complete control of every expressive nuance and the intelligence to make the most effective use of his resources. Opening numbers by Stradella, Falconieri, Castelnuovo-Tedesco, Pizzetti and lieder of Schubert and Schumann were followed by a French group comprising La Vie Anteriure, Duparc; Notre Père, Büsser; Nicolette, Ravel; L'Intruse, Février; and the Henri VIII air by Saint-Saens. An equally important group of British and American folksongs and ballads completed the list. Ellmer Zoller was the capable accompanist. M. C.

PLAN PREMIERE.

Herbert Sorkin, young American violinist (right), with Howard Robbins, whose firm holds exclusive rights to the works of Villa-Lobos, (whose picture is on the wall) reviews the score of the Brazilian composer's Sonata-Fantasie No. 2, which will have its New York premiere on Oct. 18, when Mr. Sorkin plays it in Carnegie Hall. (Photo by Barry Kramer.)

Elliott Fisher in Violin Offerings

Elliott Fisher, who made his debut in Town Hall on Sept. 8, assembled a traditional assortment of the violin repertoire for his program. The major item was Vieuxtemps' D minor Concerto, and it started the recital without any preliminary flourishes. Fisher had little trouble from the technical aspect; he has a good bowing arm and a command of complicated passage work. His intonation is not always true, however, and the quality of tone in rapid passages becomes somewhat harsh. Sections of Bach's Komm', Suesser Tod and the Kreisler Praeludium and Allegro in the style of Pugnani demonstrated that the violinist could draw a pure tone from his instrument, and suggests that, when the young artist achieves better control, he will be capable of suave playing. Vladimir Sokoloff was the accompanist. R. K.

Louis Shub Makes N. Y. Bow

The first New York recital of Louis Shub on Sept. 10 revealed an instrumentalist of virile technic, tonal clarity and interpretative understanding. The opening group, consisting of the Bach Toccata in C minor, Schubert's Rondo in D major and the Beethoven Variations and Fugue on the Eroica Theme were commendably delivered, but the pianist displayed greater powers of brilliance and freedom in the Chopin numbers, which appeared suited to his personal liking. The five Block Sketches in Sepia were given an impressionistic reading, both subtle and poetic, and the final Prokofieff Vision Fugitive and Toccata were admirably played. M. C.

Manhattan Concert Debut by Rhea Jackson

Rhea Jackson, soprano, making her New York recital debut on Sept. 12, disclosed a small lyric voice, sweet and appealing in quality but limited in range and auditorium projection. The young singer showed evidence of careful study and musical understanding but the vocal instrument in its present stage of development seemed not quite up to professional demands. Lighter airs of Bach, Handel, Scarlatti, with Schubert's Wiegenlied and Die Forelle, composed the first part of the program. The aria from Mozart's Il Re Pastore and Depuis le jour from Charpentier's Louise, especially well sung, songs of Debussy and an interesting group of Cimara completed the list. J. Allen Taffes was the accompanist, and Harold Kohon played the violin obbligato for the Mozart.

M. C.

Recital by Rosa Sandra and Norman Atkins

Two young winners of the Talent Registry Contest of last season shared the Sept. 13 recital period, Rosa Sandra, soprano, and Norman Atkins, baritone. Miss Sandra showed a dramatic operatic voice of fine potentialities, with a certain inclination to over-sing, particularly in the taxing aria from Verdi's Macbeth. The simpler songs were delicately and expressively presented. Especially well sung were Gretchaninoff's The Snowdrop and My Native Land, and Cadman's Spring Song of the Robin Woman. Norman Atkins gave an impression of stage poise and artistry. The singer revealed musicianly control of phrasing, good language command and interpretation in his singing of the lieder group. Otto Herz, at the piano for both artists, played with skill and understanding, except for "jazzing" of the Spirituals by Mr. Atkins. M. C.

ABOARD THE SS. AMERICA

when the liner arrived at New York recently was Albert Morini, New York manager, back from a three months' trip to Europe, where he renewed his old artistic and business contacts and made new ones. Visiting France, England, Holland, Denmark, Sweden, Switzerland and Italy, Mr. Morini arranged European engagements for artists under his management here and American appearances for several Europeans.

Maria T. Rodriguez, Pianist

An early season debutante was Maria Teresa Rodriguez, Mexican pianist, playing on Sept. 15 the Prelude and Fugue in B from the second book of Bach's Well Tempered Clavichord, Beethoven's Sonata in E, Op. 109, and the same composer's Thirty-two Variations, Liszt's 11th Hungarian Rhapsody, and works of Chopin, Jose Rolon and Albeniz.

Eunice Podis Makes Striking Bow

An impressive New York debut was presented by the young Cleveland pianist, Eunice Podis, on Sept. 16. Starting off with the Brahms Rhapsody Op. 79, No. 1 (an unusual program arrangement), she immediately established herself as a pianist in the grand manner with a distinct feeling for the romantic school. She has sweep and power, plus the ability to project music in broad terms and yet exercise complete tonal control. These characteristics were especially evident in the Beethoven "Appassionata" Sonata and the F minor Chopin Fantasy. In addition to smaller works by Chopin and Brahms, Miss Podis also played pieces by Mozart, Ravel and Paganini-Liszt. R. K.

RECITALISTS AT UNIVERSITY OF ARKANSAS.

Roma Ball, flutist (center), appeared jointly with Lorraine Byman, harpist (right), and with Jo Ann Pels of the faculty as accompanist for the former. Bruce Benward, composer and director of the summer school, announced that a million dollar grant has been received by the University for its music and art building. Miss Ball and Miss Byman appear in numerous recitals this season, and include the University of Arkansas at the request of Dean Gregson and Mr. Benward.

Wagner Opera Contest Extended

Charles L. Wagner, concert and opera impresario, announces that the deadline for entries in the contest he has originated for a new American opera has been extended to April 1, 1948. Mr. Wagner states that he has increased the time limit because, while he has received many scores, numerous composers have written stating their difficulty in obtaining a libretto.

Mr. Wagner and his associate, Edward W. Snowden, are offering an award of $1,000 and at least 25 performances for an original short opera based on an American subject. The rules stipulate: (1) a limit of 75 minutes performance time; (2) the subject must be American; (3) production should be readily transportable, not too cumbersome and not too demanding on vocal and orchestral personnel; (4) exclusive rights to all productions for the first season belong to Messrs. Wagner and Snowdon at royalties to be mutually agreed upon; (5) decision of the jury is to be final. Contestants should submit piano vocal scores to Mr. Wagner's office, 511 Fifth Ave., N. Y., before April 1, 1948.

René Le Roy in Europe

René Le Roy, flutist, from June to the middle of August, appeared in Strasbourg (Bach Festival, under Klemperer, Muench, Edwin Fischer), London (BBC recital, as soloist with orchestra under Beecham, and in a recording session under Beecham), Paris (recital and radio), Versailles, and Fontainebleau (recital with Casadesus. Mr. Le Roy taught at the Conservatory of Fontainebleau in July and August.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. Helene de Reszke, soprano, CH, E; Jean Love, soprano, TH, E; Joseph Bell, baritone, CRH, E.

Oct. 2. Daniel Ericourt, pianist, CH, E; Jeannette Simmons, soprano, TH, A; Agi Jambor, pianist, TH, E.

Oct. 3. Toska Tolces, pianist, CH, E; William White, tenor, CRH, E.

Oct. 4. Mihal Kusevitsky, tenor, CH, E; Colin Horsley, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Edouard Nies-Berger, organist and conductor, orchestral concert, TH, E.

Oct. 5. Ruggiero Ricci, violinist, CH, A; New York Guild of National Negro Opera Company, CH, E; Dorothy D'Orn, soprano, TH, A; Floyd Worthington, baritone, TH, 5:30 p.m.; Juanita Carter, soprano, TH, E; Joy Cole, soprano, CRH, A.

Oct. 6. Adi Bernard, pianist, CH, E; Beri Senofsky, violinist, TH, A; Erno Valasek, violinist, TH, E.

Oct. 7. Philadelphia Orchestra, CH, E; Paul Drozdoff, pianist, TH, A.

Oct. 8. Rhea Sadowsky, pianist, CH, E; Everett Fritzberg, pianist, TH, A; Franz Rupp, pianist, TH, E; Composers' Authors' Guild, CRH, E.

Oct. 9. Philharmonic-Symphony, Stokowski conducting, CH, E; Carol Jones, mezzo-soprano, TH, E.

Oct. 10. Philharmonic-Symphony, Stokowski conducting, CH, A; Gunnar Johansen, pianist, CH, E; Bernhard Welser, pianist, TH, E.

Oct. 11. The Little Singers of Paris, CH, E; Herbert and Alfred Teltschik, duo pianists, TH, A; Orazio Frugoni, pianist, TH, 5:30 p.m.; folk music recital, TH, E; Fred Robbins' One-Nite Stand, TH, 11:30 p.m.

Oct. 12. Philharmonic-Symphony, Stokowski conducting, CH, A; Calypso concert, CH, E; Russell Sherman, pianist, TH, A; Stanislaw Szpinalski, pianist, TH, 5:30 p.m.; Winifred Heidt, contralto, TH, E; Lillian Bertin, pianist, and Lola Criscoli, soprano, CRH, E.

Oct. 13. Jorge Bolet, pianist, CH, E; Lonny Epstein, pianist, TH, E; blind artists' concert, CRH, E.

Oct. 14. Giorgio Ciompi, violinist, CH, E; William Hanley, violinist, TH, A; Rivka Mahat, song recital, CRH, E.

LATIN AMERICA: Brazil Marks 125th Independence Day

Rio de Janeiro

The gala series of events marking Brazil's 125th Year of Independence, and the American Hemispheric Congress, have added much brilliance to the musical year.

President Truman, accompanied by his daughter Margaret, during their visit, attended a performance of Tosca at the Municipal Theatre, in which the role of Cavaradossi was sung by Beniamino Gigli.

The Municipal Theatre has had a quite notable season. Following its opening with Siegfried, as already reported, the series offered Tristan with a cast including Set Svanholm, splendid as Tristan; Jeanne Palmer as a moving Isolde, Marion Matheus an appealing Brangaene, Dezso Ernster an artistic Marke, Tappolet as Kurvenal, Pechner, Laufkoetter and others. Szenkar conducted with experienced hand.

Andrea Chenier introduced a young Italian tenor, Mario Del Monaco, who had a real success in the title role, as did Elisabetta Barbato, his young partner, as Madeleine. Rafaele De Falchi gave a good account of Gerard. Oliviero de Fabritis conducted with skill. The house was large and applauded also the dances under the direction of Attilio Radice, and the chorus trained by Andrea Morosini.

Tagliavini and his wife, Pia Tassinari, were not quite at their best in Massenet's Manon, and the work lost by being sung in Italian. De Fabritis conducted with firm hand.

The revival of La Gioconda was impressive, with Ebe Stignani in luscious voice as Laura, winning the greatest ovations from a sold-out house. The cast included also Dal Monaco as Enzo, whose Cielo e Mar won fervent applause; Maria Pedrini, a skillful and vocally beautiful Gioconda; Maria Henriques, showing a fine voice and pathos as La Cieca; Enzo Mascherini, acting and singing well as Barnaba; Giulio Neri, a dramatic Alvise. The ballet scored, and De Fabritis conducted well. Donizetti's L'Elisir d'Amore offered two favorites, Tagliavini as a fine Nemorino, winning a tremendous ovation after Una Furtiva Lagrima, and Baccaloni, capital as Dulcamara. Alda Noni, in debut as Adina, showed a small voice projected with ease. Mascherini as Belcore pleased; and there was a spirited ensemble under De Fabritis' baton.

Girl of Golden West Restored

Puccini's Girl of the Golden West offered the gifted young soprano, Elisabetta Barbato, as Minnie, who had a triumph for a voice of exceptional warmth and musicianship. Dal Monaco proved an excellent interpreter of Dick Johnson. De Falchi took the part of the Sheriff with much command and sang it beautifully. The male chorus impressed. Settings by Mario Conde and stage production by Torel were admired. De Fabritis conducted.

A gala revival of Aida brought back Beniamino Gigli, absent for many years, and proved a production of rare splendor. The tenor had such ovations for Celeste Aida and his third act duet with the soprano that the latter had to be repeated despite the rules. The cast included also Elisabetta Barbatto, who had another triumph as Aida; Stignani, authoritative and opulent voiced as Amneris; De Falchi a compelling Amonasro; Giulio Neri a high-ranking Ramfis, and Americo Basso as a dignified, fine-toned King. The chorus and ballet excelled, and De Fabritis conducted superbly. A sold-out house was delighted with the revival.

Alice Ribeiro made her debut as Mimi in an extra series of performances, giving an appealing interpretation, and singing with smooth, even tones. Tagliavini was a romantic Rodolfo, using his fine voice expressively. De Falchi fared well as Marcello, and Alayde Biani was the vivacious Musetta. De Fabritis conducted.

Aaron Copland, American composer, recently arrived in Rio, where he will give courses on American music at the Instituto Brasil Estados-Unidos.

Cultural Artistic Society Events

The Argentine violinist, Carlos Felice Cillario, was heard in a recital at the Municipal Theater in the series of the Cultural Artistic Society. His program held Cesar Franck's Sonata, Tchaikovsky's Concerto in D Major, a Bach Adagio and Fugue, Saint-Saens Rondo, Wieniawski's Polonaise and Guerra's Sarabande. Mr. Cillario is a violinist of merit, with accurate intonation and technical surety disclosed through all the numbers of his program, which met a very responsive audience. Fritz Yank was the able accompanist.

On his return from Buenos Aires, where he gave several concerts with orchestra conducted by Jascha Horenstein, the violinist Zino Francescatti was cheered in two more recitals at the Municipal Theater of Rio, in the Brazilian Association of Concerts series, accompanied by Artur Balsam.

The novelty in the second program was Milhaud's Suite, in first hearing in Rio. This work written in the modern idiom which Mr. Milhaud handles so well, consists of a spirited Gigue, a lovely Chant du Marin, and a Hornpipe.

C. DE B. B.

Argentina Opens Cycle of Wagner

Buenos Aires

Verdi's Forza del Destino was revived at the Colón with a notable cast after several years. Despite an indisposition, Beniamino Gigli as Don Alvaro was superb vocally and histrionically and received endless ovations after the romance O tu che in seno agli Angeli and the duet with the baritone, Solenne in quest'ora. Carlos Guichandut, who is making marked progress at each of his performances, scored in his impersonation of the vengeful Don Carlos. Sara Menkes, as Leonora, gave a vivid portrayal of the unfortunate heroine, singing her part with tonal feeling. Fedora Barbieri, excelled as Preziosilla, Baccaloni made an admirable Friar Melitone, and Giacomo Vaghi could not have been in better form as the Abbott. Juan Zanin was a correct Marquis of Calatrava. Others contributing to the success of this restoration were Emma Brizzio, Carlos Feller, Rogelio Baldrich and Joaquin Alsina.

The orchestra was conducted by Ferruccio Calusio, who gave a precise reading of the score. The scenography by Nicolas Benois is worthy of mention for its splendor and good taste. The chorus —an important factor—gave a commendable account of itself under Rafael Terragnolo. The capacity audience was lavish in its applause for all concerned.

Ring Cycle Opens

The Ring Cycle was duly inaugurated at the Colón with a performance of Das Rheingold, conducted in masterly fashion by Erich Kleiber, and perhaps one of the most perfect versions we have heard. The occasion marked the local debut of the soprano Elsa Cavelti and the tenor Set Svanholm. The former, of comely appearance, good voice and technique, gave an outstanding interpretation of Fricka. The latter, with a voice of good timbre and style, did not belie the excellent reports which had preceded him; his portrayal of Loge was exceedingly well done. Herbert Janssen sang Wotan with his usual proficiency. Others heard were Jorge Danton (Fasolt), Emanuel List (Fafner), Fred Destal (Alberich) and R. Maggiolo (Mime), who produced the requisite inflection of tone and feeling. Nilda Hoffmann (Freia), gave prominence to her role. Lydia Kinderman (Erda) sang her short part with authority and beauty of voice, and Angel Mattiello (Donner) and Humberto Di Toto (Froh) were equally correct in their impersonations. The daughters of the Rhine were portrayed in convincing manner by M. Rinaldi (Voglinda), O. Chelavine (Velgunda) and Z. Negroni (Flosilda).

CHARLOTTE MARTIN,
pianist, gave a recital in Mexico City at the Instituto Nacional de Bellas Artes, playing works of Bach-Busoni, Mozart, Beethoven, Debussy and Ravel. (Photo by Volpe.)

Tribute is due to Otto Erhardt for his splendid stage management, and to Max Hofmüller and Hector Basaldua for the appropriate *décors* created for each alternate act. The audience was most enthusiastic in its applause at the end of the performance which, in accordance with the best tradition, was offered without pause.

Newcomers in Walküre

Again conducted by Kleiber in stirring version of the score, Die Walküre, was staged at the Colón under the able management of Erhardt, with *décors* by Hofmüller. The brilliant cast included Astrid Varnay (Brünnhilde), Rose Bampton (Sieglinde), Elsa Cavelti (Fricka), Set Svanholm (Siegmund), Herbert Janssen (Wotan) and Emanuel List (Hunding).

Varnay made her bow on this occasion, and the freshness of her voice, of good range and timbre, was heard to good effect in a role which it was evident she has fully mastered. Bampton, magnificent soprano whom we have applauded so many times before, again regaled us with the beauty of her voice and art. Calvelti confirmed the excellent impression she created at her debut. Svanholm reaffirmed his excellent vocal and histrionic qualifications. Janssen was his usual proficient self, and List showed that he is indispensable in the part assigned to him.

A word of commendation is also due to Tota Igarzabal, Norma Palmieri, Amanda Cetera, Zaira Negroni, Mafalda Rinaldi, Sofia Bandin and Maria de Benedetis, for their splendid portrayal of the Valkyries.

Tagliavini in Tosca

The inclusion of Ferruccio Tagliavini in a repeat performance of Tosca afforded this young Italian tenor further opportunity of success. Last year, on his local debut, we stated that he was endowed with exceptional talent. Since then he has made considerable progress. His Cavaradossi was magnificent and, as was to be expected, evoked endless applause. This approbation was also extended warmly to the soprano Maria Caniglia, baritone Victor Damiani and Panizza, who conducted with his usual precision.

Barber of Seville was given with Tagliavini impersonating Almaviva for the first time in this country, in which part he acquitted himself in a truly satisfactory manner. The cast also included the inimitable Baccaloni as Dr. Bartolo; Giacomo Vaghi (Don Basilio); Gino Becchi (Figaro), and Hilde Reggiani as Rosina, to all of whom we have referred on a previous occasion.

Recitals and Concerts

Tagliavini continued his series of successes in a song recital which he offered at the Colón, and in which his voice of beautiful tone and range was heard to great advantage. He interpreted a variety of songs by Pergolesi, Hahn, Caccini and Tchaikovsky, also several opera arias, among which special mention should be made of Una Furtiva Lagrima from Elisir d'Amore; Racconto di Rodolfo from Boheme; the verses of Ossian from Werther and O Paradiso from Africana, all of which evoked endless applause. He was accompanied efficiently at the piano by L. Ricci.

At the "Gran Rex," alternating with the concerts in which he was accompanied by the symphony orchestra conducted by Jascha Horenstein, the subject of a previous chronicle, Artur Rubinstein gave six piano solo recitals to appreciative audiences which packed the house on each occasion. His marvellous technique, the perfection of his interpretations, due to his great talent and experience, coupled with the fact that he is possibly at the height of his artistic career, fully justified the enthusiasm aroused among his Argentine admirers.

Firkusny Returns

Rudolf Firkusny, who had not visited us since 1945, when he created a sensation, reappeared at the Colón in four piano solo recitals to sold-out houses. His command of the keyboard, coupled with the beauty of his touch, permitted him to attain great clearness of tone. At the last concert of this series, he interpreted Beethoven's 32 variations in C minor, Mozart's Sonata in C major; Chopin's Ballade No. 3, Nocturne, Op. 61, No. 1, and Scherzo No. 3; three dances by Smetana. He gave the premiere in Buenos Aires of 1st October 1905 by the Czech composer Janacek, which consists of two parts: Presentiment and Death. The work was composed to commemorate the death of a laborer killed during the public manifestations which preceded the creation of the University of Brnö. This music describes with dramatic realism the tragic events, and was received with approbation.

Iturbi Welcomed

After an absence of eight years, José Iturbi reappeared before an Argentine audience at the "Gran Rex," where he offered two piano solo recitals and a concert as conductor and soloist. His admirers accorded him an affectionate reception.

In his concert, alternating as conductor and soloist, Iturbi interpreted with general approbation Mozart's Concerto in D minor and Beethoven's Concerto No. 3. He then conducted Eine Kleine Nachtmusik by Mozart, and Beethoven's Third Leonore, in which he was fittingly supported by the orchestra. As an encore, in response to enthusiasm aroused, he played a Sonata by Scarlatti.

Maynor Visits Argentine

Dorothy Maynor, soprano, brought to a close her series of recitals at the Colón. She did not disappoint expectations created by the excellent reports which preceded her from the States. Indeed, her voice of warm tonal qualities, coupled with her charming and delicate handling of the middle register, favorably impressed the select audiences that were present at her concerts. Her last recital, which opened with Donna Elvira's aria from Mozart's Don Juan and closed with several well-known Negro spirituals, also included Handel, Strauss and Debussy works, interpreted with precise tone and feeling which evoked long and well merited applause. Ludwig Bergmann, who accompanied in a sober and efficient manner, also won approbation.

LEOPOLDO H. FRIAS.

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In the Space of Six Years Has Presented to the Public More Than 50 Talented Pianists from Her Studio –

Leginska Flames Through Chopin

"Technical and tonal splendor, poetic fire, romantic exaltation, and stroke upon stroke of beauty or of power . . . AS FOR THE PLAUDITS, NONE SUCH HAVE BEEN HEARD EXCEPT WHEN PADEREWSKI PLAYED."

—H. T. Parker, Boston Transcript (Boston)

VIANA BEY (Age 14)

" . . . a complete mistress of the technical side of keyboard performance and produces a pure and beautiful tone. She has a wide range of dynamic shadings.—*L. H., New York Herald Tribune, Jan. 20, 1947.*

" . . . the octaves in the closing Allegro assai were a real triumph."—*R. L., New York Times, Jan. 20, 1947.*

" . . . pupil for the past six years of Ethel Leginska, has just about mastered all the technical requirements of her instrument . . . possessor of a truly remarkable musical talent, an equally remarkable memory and an exceptional poise . . . a highly-talented, highly-trained young pianist."—*Theolinda T. Boris, Buffalo Evening News, Feb. 10, 1947.*

Second Eastern Tour, 1947.

GEORGE CASSADY (Age 13)

"Undoubtedly should become a great pianist."—*T. R., Los Angeles Examiner, Jan. 29, 1946.*

"One of the coming piano virtuosos of the rarest gifts."—*Carl Bronson, Evening Herald-Express, Jan. 28, 1946.*

"Is headed for great things among the pianists of his time." —*R. Vernon Steele, Pacific Coast Musician, Feb. 2, 1946.*

"The steal of the evening's virtuosity."—*Gil Havas, California Daily Bruin, Dec. 16, 1946.*

"The youngster stole the show."—*Alfred Price Quinn, B'nai B'rith Messenger, Dec. 20, 1946.*

"Substantiated all claims of critics who hail him as a coming great."—*Pasadena Star-News, Nov. 27, 1946.*

MARILYN NEELEY (Age 9). First Eastern Tour, 1946-47.

" . . . made a strong impression on her listeners."—*New York Times, Jan. 6, 1947.*

" . . . This little girl not only possesses a phenomenal talent. She has been wisely and expertly taught so that she plays her instrument not merely with the instinctive reactions of an unusual gift but with cerebral impulses that approximate the mental processes of maturity . . . taste, style, and mechanics, were impeccable."—*Glenn Dillard Gunn, Washington, D. C. Times-Herald, Dec. 30, 1946.*

JOSEPHINE RODRIGUEZ (Age 11)

" . . . a musical talent of technical precocity, innate artistry and that magically impelling drive which betokens genius.

. . . a pianist who should eventually be in the very front rank of future artists."—*C. S. H., Los Angeles Times, June 10, 1946.*

"This is indeed a great talent."—*Carl Bronson, Los Angeles Herald-Express, June 10, 1946.*

"The little girl's astonishing talent has been wisely directed."—*P. G., Los Angeles Examiner, June 10, 1946.*

MARGUERITE BAUM —" . . . Fine and well-trained technique. . . . Power of emotional evocation. . . . Delicately beautiful touch and romantic responsiveness. . . . "—*C. S. H., Los Angeles Times.*

NEYSA DICKINSON —" . . . an unusually gifted young performer." —*John Briggs, New York Post.*

MARIANNE LEWIS (Age 13) —" . . . She is not merely a child wonder, but a real little artist."—*Carl Bronson, Los Angeles Herald.*

BARBARA DELL CULVER —" . . . another star in the expanding nebulae of teen-age keyboard artists."—*C. S. H., Los Angeles Times, Mar. 31, 1947.*

LUCILLE OLIVER. Soloist twice with the New York Philharmonic Orchestra. Piano recitals in New York, and London, England, etc., etc. Toured United States several times.

" . . . An assured artist, she produced a charming quality of tone and played with complete technical mastery . . . has distinction of style and warmth of poetry. . . . "—*O. D., Los Angeles Examiner, Nov. 5, 1946.*

" . . . mature artistry and comprehending sense of the composer's romantic style . . . revealed an emotional plasticity which was stimulating . . . her concert was thoroughly satisfying and frequently moving."—*C. S. H., Los Angeles Times, Nov. 4, 1946.*

" . . . the varied moods of the 'Moonlight Sonata' was as if her own self glimmered through the whole fabric, in a mental absorption of fascinating, gripping power. In the 'Sonata Pastorale' she again established herself as a Beethoven specialist of keen understanding and ample facility."—*Carl Bronson, Los Angeles Herald-Express.*

RALPH PIERCE, Sixth Annual Coast to Coast Tour 1947-48. Next New York Recital, Nov. 30.

" . . . a young pianist far above the average."—*Chicago Daily News.*

" . . . disclosed a well developed mastery of the keyboard."—*Felix Borowski, Chicago Sun.*

" . . . youthful genius of the piano. . . . His averages with the best piano virtuosos of the day were strikingly evident. Pierce has reached a degree of pliant performance equal to that which Paderewski had. Leginska's art showed glowingly in her remarkably equipped student." —*Carl Bronson, Los Angeles Herald.*

GLORIA GREENE (Age 17)

"Gloria's technical prowess is remarkable. It was notable in the Chopin Etudes."—*R. L., New York Times.*

" . . . a genuinely prodigious piano talent . . . her command of the piano is on a magnificent scale, of an enormous and unforced technical fluency and a tonal range that encompasses the extremes of velvet limpidity and great depths of power. . . . "— *Albert Goldberg, Chicago Daily Tribune.*

Fourth Eastern Tour 1946-47—27 engagements.

RICHARD ELLIS

" . . . played with a poetic feeling which was the perfect complement of Chopin's rococo romanticism.

But the poetry of his expression was subtly balanced by supple strength. There was no dripping formlessness, but only a devotion backed by unmistakable assurance . . . excellent technique and innate understanding."—*C. S. H., Los Angeles Times, Nov. 18, 1946.*

" . . . a near-capacity audience found much to admire in his clean technique and poetic approach . . . captured to a notable degree the Polish feeling . . . uncommon tonal beauty."—*O. D., Los Angeles Examiner, Nov. 19, 1946.*

SUZANNE JOHNSON (Age 15) —"With the echoes of De Pachmann still ringing in my ears I attended with misgivings, but departed with the realization that feathery beauty of touch not alone belonged to him . . . an interpretress: one of a new 'Teen dimension' that will demand attention through sensitivity and an equipment at the keyboard that is astonishing."—*Carl Bronson, Los Angeles Herald-Express, Dec. 16, 1946.*

MARILYN DICKIE (Age 13) —" . . . played with dashing and daring digital skill. . . . "—*Alfred Price Quinn, B'nai B'rith Messenger, April 19, 1946.*

This is Mme. Leginska's seventh year in Los Angeles where she is permanently located, training a large group of talented concert pianists, teachers and students of all ages.

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EILEEN FARRELL
(Photo by James Abresch.)

Eileen Farrell Is Versatile Songstress

One quality essential for the successful radio singer is certainly versatility. Heard week after week by a widely scattered audience of divergent musical tastes, many of whom are "repeat" listeners, the artist must have an all-embracing repertoire. More particularly, the singer must be able to project sincerity and emotion in a song, if the listener's musical interest is to be held year in and year out.

An artist who appears to have fitted this pattern singularly well is the young CBS soprano, Eileen Farrell, whose first CBS program, "Songs of the Centuries," brought her into the limelight some six years ago.

Since then Eileen has been able to adapt herself equally well to programs of classical content, such as "Invitation to Music," the Sunday CBS Symphony, and her own Friday evening song recital (changed to Wednesdays, 11:30 p.m. on Oct. 8) and to popular commercial musicals in the format of the Prudential Family Hour, on which she has been starred for the past five summers, the American Melody Hour, and "The Pause That Refreshes."

Critics have noted that a natural simplicity and instinct have guided her to the proper musical expression of every song she attempts, whether it is a selection from Brigadoon or Die Walkuere. In recent weeks she sang the difficult Wesendonck cycle of Wagner (Sept. 7) and, with William Hess and Chester Watson, the soprano role in Debussy's cantata, L'Enfant Prodigue (Oct. 5).

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Despite the early maturity of her voice (she is now 27), Eileen has always been careful not to overtax it. Though her ambition has been focussed on the opera house—particularly its Wagnerian wing—she has learned her roles quietly, and limited her public operatic singing to single arias in concert and on the radio. The result is that her voice is daily increasing in maturity and power.

Much of the thoughtful planning in her career may be traced to her fortunate training and early environment. Her mother and father were both trained singers. Her mother taught singing while Eileen was growing up in their home in Woonsocket, R. I., and as a little girl the latter used to listen in to these lessons, sprawled out on the floor with a cushion to prop her up. Her elder brother and sister also encouraged her to make the most of her natural musical gifts.

Mrs. Farrell taught Eileen after the manner in which she herself had been trained by the late Ella Backus-Behr, who was also the teacher of Merle Alcock, former Metropolitan contralto. When Eileen was old enough to study seriously, her mother sent her to Mme. Alcock with the admonition "to train her in the way you and I have been trained."

After two years of study she sang her first audition at CBS, but it was not until a year later that she was heard in her own program. To the subsequent dismay of CBS, with whom she has an exclusive contract, she made her first radio broadcast impersonating Rosa Ponselle on a March of Time show, then heard on NBC. CBS takes some consolation, however, in the fact that it was its own Audition Director, Lucile Singleton, who sent her over to the March of Time offices.

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Her full radio schedule these past few years has made it difficult for Eileen to plan any extended concert tour. This, however, is to be remedied this winter when an eight-week tour has been mapped out. She has always pooh-poohed the notion that radio and concert singing are two quite different matters. The only distinction Eileen can see is that in radio you have your music in front of you if you wish, while in concert you don't. The fact that she was used to seeing her music did cause her some embarrassment on one concert date when she completely forgot the words of The Last Rose of Summer, and, for obvious reasons, could not do much to "fake" them!

At 27, Eileen is a cheerful and completely unpretentious young woman of graceful but heroic build, with a warm laugh and a lovely, smiling face. As becomes a natural artist, she speaks of her career plans with considerably less interest than of her new baby, Robert Reagan, Jr., her new home in Staten Island, and her husband, Robert, Sr., a good-looking and voluble police officer, who helps keep law and order along the Broadway beat. Her chief interests other than domestic are collecting English pottery and hunting in the Adirondacks.

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Maria Kurenko Sings With CBS Symphony

Outstanding among serious music broadcasts recently, both from the standpoint of musical excellence and as a delight to lovers of good music, have been Maria Kurenko's guest appearances with the CBS Symphony (Suns., 3:00 to 4:30 p.m., EST). In her broadcasts the Russian soprano sang arias by Tchaikowsky and Rimsky-Korsakoff and programs of Moussorgsky. Mme. Kurenko's admirable interpretations, the effortless way in which she projects her warm, glowing tones, are indeed an example of radio singing from which students of voice can well profit. The singer, who has also been heard widely in the concert and opera fields, has been a frequent guest artist on CBS programs since her successful series of weekly concerts on that network in 1943 and 1944, and her return on a regular series would be welcome to music lovers.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

CAST OF THE TELEPHONE,
opera buffa, which was broadcast with the premiere of The Medium over the Columbia Broadcasting System recently with marked success. Left to right, Gian-Carlo Menotti, composer of The Telephone and The Medium; Alfredo Antonini, conductor of the CBS Symphony Orchestra; William Gephart, baritone, and Winifred Smith, soprano, members of the singing cast for the broadcast.

Scherman Appointed to Toronto Symphony

Paul Scherman, 37-year-old Toronto-born violinist and conductor, has been appointed assistant conductor of the Toronto Symphony Orchestra, it is announced by W. G. Watson, president of the Orchestra Association. Scherman, who joined the orchestra when he was fifteen, will conduct the majority of the coming season's "Pop" concerts. The versatile young conductor is well known to both Canadian and American radio audiences as conductor for CBC's Northern Electric Hour, and the popular Latin-American Serenade. Ettore Mazzoleni will remain as associate conductor with limited duties, because of his heavy responsibilities as principal of the Toronto Conservatory of Music. Sir Ernest MacMillan continues as musical director.

Boston Symphony Broadcasts To Include Events on Tour

The opening of the Boston Symphony Orchestra broadcast series over WJZ and the American Broadcasting Company will take place on Oct. 14. In addition to the regular series of broadcasts (Tuesdays, 9:30 to 10:30 p.m., EST) from Symphony Hall, they will include the annual concerts in the Metropolitan Theatre at Harvard. In addition, while the Boston Symphony is making its Western tour, ABC will carry broadcasts from Syria Mosque, Pittsburgh, and the Masonic Temple in Detroit. The complete season, including next summer's "Pop" concerts, those from the Esplanade and the Berkshire Festival, are listed for ABC broadcasts.

This will be the ensemble's 22nd season on the air, all having taken place under the baton of Dr. Serge Koussevitzky. The orchestra broadcasted for the first time on Jan. 23, 1926. Its activities were extended in 1935 and on Dec. 26, 1942, the ensemble was heard over ABC, then the Blue Network. Since that date it has remained a feature of the WJZ-ABC music programs.

Conductors for Palestine Orchestra

Josef Rosenstock is conducting the Palestine Philharmonic Orchestra as guest from Oct. 1 to Nov. 15. Other conductors for the season are Leonard Bernstein, Charles Muench, Bernardino Molinari, Ernest Ansermet, Michael Taube and George Singer.

Spitalny's Hour of Charm Resumes

Phil Spitalny and his All-Girl Orchestra and Choir resumed their CBS Hour of Charm broadcasts (CBS, Suns., 4:30 to 5:00 p.m., EST) after a summer vacation, Sunday, Sept. 7. The opening program was air-waved from Baltimore, where the ensemble was making a personal appearance.

The return of the Spitalny troupe of 50 girls brought back "Evelyn and her magic violin," star soloist and concertmaster, and Joanne, soprano soloist, who was "discovered" by Spitalny and made her network debut with the orchestra last season. Continuing the custom he inaugurated last season, Spitalny will dedicate a "hymn of the day" to a different young woman's school each Sunday. Popular concert numbers, as well as colorful arrangements of current tunes, will continue to be the principal program offerings.

LeBlanc for Quebec Conservatoire

Arthur LeBlanc has been named professor of the Montreal Provincial Conservatory (Conservatoire de Musique et d'Art Dramatique de la Province de Québec).

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NEWS AND REVIEWS

Toscanini Presents Radio Premiere

Arturo Toscanini directed the NBC Summer Symphony Orchestra in the premiere radio performance of Don Gillis's Symphony 5½, sub-titled "Symphony for Fun," Sunday, Sept. 21 (NBC, 5:00 p.m., EDT). The program was postponed from Aug. 31, when Toscanini was unable to conduct because of an attack of hay fever.

The Gillis Symphony was introduced earlier this summer in concert by the Boston "Pops" Orchestra under the direction of Arthur Fiedler. According to the Texas composer, who also is producer of the NBC Symphony broadcasts, the full-length symphonic work is a seriously written piece of music, which utilizes the elements of jazz, but has traditional basic rhythmic and melodic patterns.

Gimpel to Make Appearances In Palestine

Bronislaw Gimpel, who has made frequent guest appearances as soloist and conductor with the ABC Symphony Orchestra, left by plane in September for Palestine, where he appears with the Palestine Philharmonic Orchestra in four concerts in October. He will make two solo appearances in Tel-Aviv, two in Haifa, two in Jerusalem, and according to his present itinerary will fullfil a recital engagement in Cairo.

His November schedule lists appearances in Ankara, Istanbul, principal cities in Italy, Vienna, and radio appearances on the air with the Oslo Philharmonic, Dec. 21. Two days later he will broadcast with the Stockholm Radio Orchestra, and will then go to Paris for recital engagements.

Five Artists Listed for Beethoven Festival

Five young American artists will be heard during the Beethoven Festival to be presented over WJZ-ABC during October on the Sunday Coffee Concert series (8:30 to 9:00 a.m., EST). Included in the scheduled list are Ruggiero Ricci and Hinda Barnett, violinists; Earl Wild, pianist; George Ricci, cellist, and Al Gallodoro, reed instrument virtuoso. The programs will include the Clarinet Trio in B Flat, Variations on a Theme of Mozart for cello and piano; Waldstein Sonata, C major Ecossaise (arranged by Busoni); C Minor, Sonata for violin and piano, and Trio in B Flat ("Archduke").

Godfrey's Talent Scout Series Develops New Talent

Arthur Godfrey's Talent Scout series (CBS, Mons., 8:30 p.m., EDT) lives up to its title in actual performance, a fact which the record of the current activities of many of the contestants conclusively proves. Vic Damone, winner of the July 23, '46 program, is the new star on CBS's Saturday Night Serenade; Joan Nicholas, who appeared on the program, Sept. 17, '46, is now a featured singer at the Copacabana in Rio de Janeiro; Wilton Clary is now playing the lead role of Curly in Oklahoma; Audrey Sabetti appeared in Carousel on the road the past season; Dorothy Jordy played a leading role in the Begger's Holiday when it toured, under the name of Dorothy Jordan; Dolores Martin is in Finian's Rainbow on Broadway, doing a solo number. Rosemary Kuhlmann is starring in a half-hour musical program heard over WFBR, Baltimore; Gloria Benson is a soloist with Phil Spitalny's All-Girl Orchestra, and Alan Schackner, harmonicist, will appear in the film, Portrait of Jenny, now in production. With the exception of Schackner, all the successful contestants were vocalists.

Reddick Writes Music Book

William Reddick, arranger and composer, with the Ford Sunday Evening Hour until last year, has just completed a book on orchestration, etc., titled The Standard Musical Repertoire, which is scheduled for publication in the near future by Doubleday and Company. The volume contains nearly 2,000 listings of musical works, with emphasis on timing, adaptation, etc.

Opera Highlights on CBC

A half-hour presentation consisting of solo and choral highlights from Humperdinck's Hansel and Gretel was aired on the second broadcast of the Canadian Broadcasting Corporation's recent five-week series of programs featuring the Toronto Conservatory School of the Opera over the Trans-Canadian network (10:30 p.m., EDT; 11:30 p.m., ADT). Nicholas Goldschmidt, conductor of the opera school, directed. Jean-Marie Scott, mezzo-soprano, as Hansel, and Beth Corrigan, lyric-soprano, as Gretel, sang the title roles.

The Toronto Conservatory School of the Opera, with Mr. Goldschmidt as conductor and Felix Brentano, New York producer, as dramatic director, was established last October. The organization is the first of its kind in Canada with plans to provide music training previously only obtainable in the United States and Europe, and to develop and promote a permanent opera company. The Opera School is part of the conservatory's senior school, headed by Dr. Arnold Walker.

RADIO IN PUERTO RICO.

Rhea Sadowsky, American pianist, broadcasting through WIAC, San Juan, during her recent concert tour there. Others in the picture include Maria Elisa Cuevas and Ramon Ruiz Cestero (with sun glasses). Four South American composers, Juan Orrego, Alberto Ginastera, Raphael Hernandes and Agosta Rodrigues, have written works especially for her, some of which are featured on her current programs. Miss Sadowsky plays in Los Angeles, Oct. 15; Santa Barbara, Oct. 17; San Francisco, 28; and Oakland, 30. (Photo by B. & W. Pictures.)

PAUL LAVALLE,

NBC conductor, and Samuel Chotzinoff, manager of NBC's music division, interview Albert Gillespie, right, Texas pianist who was a finalist in the 1947 Paul Lavalle Scholarship contest. The judges found him "too far advanced to need the prize money for further study."

Concert Honors Composers' League Anniversary

The opening concert of the League of Composers' 25th Anniversary, which is to be celebrated this season, was given by the CBS Symphony Orchestra under the direction of Bernard Herrmann on Sept. 14. (CBS, 3:00 to 4:30 p.m., EDT). The highly interesting program was devoted to the work of American composers, including the Sixth Quintet by Johannes Peters, and the Third Symphony by Charles Ives, which won the 1946 Pulitzer Prize in Music, The Concerto for Cello and Orchestra by Vladimer Dukelsky, otherwise known as Vernon Duke, and The Incredible Flutist by Walter Piston.

The League of Composers, the oldest association in America that has devoted itself continuously to the promotion of contemporary composers, has presented works of over 300 American creators in the last quarter of a century. It has sponsored premieres of modern operas and ballets by Stravinsky, Schoenberg, Prokofieff, Shostakovich, among others, and in its own concerts has offered over a thousand new works. Some of its outstanding musical events of the past decades have been the League "Evenings," which have honored musicians such as De Falla, Enesco, Bartok, and Villa-Lobos.

Three-Week Light Opera Festival Heard on ABC

A Light Opera Festival was air-waved over WJZ-ABC on three weekly programs. Joseph Stopak, lately returned from his summer session as conductor of the Pittsburgh Light Opera Company, presided over the festival. The broadcast featured as soloists Polyna Stoska, soprano, and Ernest McChesney, tenor, in solos and duets from the light opera repertoire, as well as special orchestral excerpts. The broadcasts were on a high musical level vocally, and from the standpoint of direction and nicely balanced programming.

Concert of Nations Features Canadian Choirs

A series of sixteen concerts featuring Canadian choral groups in a summer Concerts of Nations series was presented by NBC's University of the Air, lately. (NBC, Thurs., 11:30 p.m., EDT). The series was presented by NBC in co-operation with the Canadian Broadcasting Corporation.

RADIO NOTEBOOK

Rumor has it that MARGARET TRUMAN refused AL JOLSON's invitation to do a guest appearance on his Music Hall B/C. . . . MEREDITH WILLSON introduced DAVID BROEKMAN's new composition, Intermezzo for a Day in May, recently of the CBS Ford Showroom. . . . WILLA STEWART, soprano, was guest soloist recently on ABC's Ford Sunday Evening Hour. . . .

BEN GRAUER left for a 14-day visit to Japan recently, packed his goods and quit New York for the 8,000-mile journey on exactly four hours' notice. . . . PERCY FAITH, conductor of CBS The Pause That Refreshes on the Air, presented for the first time in public excerpts from the new Rodgers-Hammerstein musical, Allegro, Sept. 7. Faith made a special arrangement of the score. . . . DOUGLAS JOHNSON, pianist, was guest starred, Sept. 7, on WJZ-ABC's Sunday Evening Hour with VALTER POOLE directing Detroit Symphony. . . .

JAMES MELTON, just returned from a European holiday, resumed his broadcasts as star of NBC's Harvest of Stars, Sept. 21. . . . JACQUES de MENASCE, composer and pianist, was soloist with the Luxembourg Symphony under Henri Pensis on Sept. 23 in his own Second Piano Concerto. . . . RUTH BELMAN, soprano, recently sang on Jack Schaeffer House Party over WLIB. . . . Two artists from the New York studios of Hans Heinz were heard over the CBS network in the recent broadcast of Menotti's The Medium. EVELYN KELLER sang the medium's daughter, and KATHERINE MASTICE took the part of the mother who came to speak to her lost child. Both artists appeared in the Broadway production. . . .

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SILHOUETTES

By MARY CRAIG

PIGEONHOLES FOR VOCALISTS?

Recently a question came to this department regarding the term *"lirico-spinto,"* often printed here and in other critiques and relating to a type of voice in the soprano category, although equally applicable to the same kind in other groups. It is only one of many queries which a commentator on matters vocal constantly receives.

In describing a voice or labeling a singer, certain terms are employed, largely dependent upon the timbre and compass of the natural voice; the *kind* of quality being a more decisive factor than the actual scope of range.

Much of the voice cataloguing is a matter of idiomatic speech, confused and confusing as to derivation or terminology, variable as to translation, and only intelligible and explanatory when the common denominator of today's definition is employed. And unfortunately the specific voice classifications seem to increase constantly, until singers are divided and subdivided, typed and placed in pigeonholes with the over-all caution, "Thus far and no farther." For example, all *heavy* voices must stick to sustained music and all *light* voices are for florid song. And once typed, there is no redress.

Returning to *lirico-spinto*, this term is an empiricism which has become established through popular usage, indicating a voice of true soprano texture having the brilliance and body to deliver without over-strain much of the music allotted to dramatic soprano. The so-called *lirico-spinto* has a warm quality, an even scale running from a substantial middle C to the C or D two octaves above. It differs from the decided dramatic soprano only in quality and in degree of weight. The term is very useful and descriptive and one regrets to state that in musical terminology it has no rightful status—except that of familiar custom. *Lirico* is permissible, but actually *spinto* means "urged," "pushed," "forced," entirely contrary to the intent of its use in vocal matters and not very flattering to the voices so named, which often are exceptionally lovely as well as utilitarian. However, it sounds so well that it will doubtless continue to be used.

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The four great branches of voice settled into line with the four parts of simple harmony, the lead voice of the older forms being the soprano, the voice of the highest timbre as measured by the physicists. During the flourishing years of the Italian School, sopranos were for the most part *leggiero* or *dramatico* and this went for both men and women singers. All were trained in the technique which included the arts of fioritura (embellishment, ornamentation), and coloratura which was a word meaning simply flexibility, brilliance and skill in negotiating florid compositions. *Coloratura* was never intended to stand as a description of a voice *per se*. The light, fluent soprano voice capable of fast scales, turns and *staccati in alt*, generally ranging from middle C to F or F# above the staff, had its own name. It was the *soprano sfogato* and was less rare formerly than now. Today's idea that every thin, high-pitched, small soprano voice should be rated a coloratura, no matter how stiff and short-ranged, is entirely erroneous.

The saddest part of soprano segregation is that the big-bodied voices with bravura possibilities are denied the opportunity of developing these talents. We have few sopranos equal to the requirements of the Queen of the Night, Constanza, Ophelia, Norma. Scales and flourishes, even in the dramatic role of Traviata are assigned most of the time to singers of charming powder-puff vocal aptitude. On the oratorio side also, the glorious Handelian florid, but legato, phrases are sung with the prevalent breathy, detached, light tone that passes for coloratura.

The soprano list continues with many fancy touches, lyric-coloratura, dramatic coloratura, ad infinitum. Most of which are colorful endeavors to describe the vocal equipment of the singer, often sincerely, sometimes in camouflage of inadequacies.

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The mezzo-soprano or mezzo-contralto, is to some extent a misnomer. In today's vocabulary it indicates a powerful, opulent, lush voice with a long range and telling top notes. Our excellent mezzos would be surprised to discover that formerly it implied an indeterminate, intermediate, nondescript, half-and-half voice, neither one thing nor the other, definitely limited in scope, although pleasant to hear—in studio parlance, a "twilight" voice. What a drastic change there has been in this definition!

It was once said that a fine contralto sounded at a distance like a resonant tenor. And naturally everyone is familiar with the deciding factor, the cello-tone, which is the true voice color of the contralto. The classification means the voice in the feminine category lowest in timbre and range. It derives from *counter alto*, the group in polyphonic and antiphonal early church music set contrapuntally to the *altos*, a male class afterwards the C clef tenors.

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The *counter-tenor* in the elder music was identified as alto. But in English song and Anglican church music and in the fields of American folk ballad and minstrel songs, the counter-tenor implies a man's voice capable of sustaining normal tone in an almost *falsetto* tessitura. These voices are often heard today as top-tenors in the fine Negro quartets of radio and screen.

Among the tenors we also find descriptive classification, *leggiero, di grazio, robusto, di forza*, and so on. And there is the *Heldentenor* of the German and Scandinavian rosters, the voices for the great sustained roles demanding power and compass and endurance. The qualifying adjective is from *Held* (hero) or *heldenshaft* (heroic), and typifies what it says.

Before reaching the lads of the F clef, there is another extremely important class known as baritone or barytone, coming from the old word *"barys."* This is the male intermediate voice section, lying between the high flight of the tenors and the bass-viol notes of the other men's voices but having a distinguishing quality, infinite variety in dynamics and a healthy top. The ideal baritone has a golden, lyrical quality, dramatic fire and smoothness in song. Some of these voices are difficult to label, as they may turn into *heldentenors* or into the lighter basso ranges, but the real baritone, whether light or heavy in type, is invaluable in every style of song.

Possibly the most considerate in questions of classification are the bassos. Of course there is the bass-baritone, who is so close to the *basso-cantante* as to puzzle the hearer, except when an enlightening aria is deliberately chosen to fix his position on the list. But after the *cantante* is settled, there is really only the *basso-profundo* to be checked. The difference is largely a problem of weight of voice, the *cantantes* specializing in low-pitched, limpid, legato singing while the *profundos*, equally brilliant, display ability to sink with clarity and resonant tone down to "The cradle of the deep."

Now that we are ready to sound our A and proceed to our predestined places of singing, it is pertinent to mention that the American Academy of Teachers of Singing has done much research in the field of tessitura and has issued a pronouncement on range divisions.

ADELAIDE VAN WEY,
contralto, making her bow on the "Music of the People" program with the Brevard (N. C.) Festival Chorus, James Christian Pfohl conducting, Aug. 16. (Photo by John Anderson.)

D'Andria Asked to Extend Italian Opera Series

Giorgio D'Andria, general director of the National Grand Opera, cables that as a result of his company's success in Florence and Genoa, other Italian cities are asking for bookings and he has promised to make an effort to stay on beyond his original schedule ending Sept. 30.

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Saratoga Spa Festival Offers Novelties Both Old and New

Saratoga, N. Y.

For the second season, the Saratoga Spa Music Festival assembled music lovers in this watering place to hear eight concerts given in the Spa Theatre by 37 players of the New York Philharmonic under F. Charles Adler. The programs, like those of last year, were a discreet blend of the old and new, including novelties in both forms.

The series began on Sept. 6 with Rossini's sprightly overture to Il Signor Bruschino. Specially written for the festival was a Diversion for small orchestra by Edward Burlingame Hill, a well constructed work. Reverting to the past, one heard Donizetti's Sinfonia Concertata in D major, after which Boris Koutzen's genial Concert Piece for cello and orchestra was ably played by Carl Stern, who later appeared also in the Boccherini B flat major concerto. A world premiere was given to Arcady Dubensky's spirited Serenade, and the list closed with three excerpts from Mendelssohn's Midsummer Night's Dream music.

The second concert, Sept. 7, presented Walter Hendl, the assistant conductor, as composer of his prelude to the play Dark of the Moon, in a concert version, and as piano soloist in the U. S. premiere of the Mozart-Toch Variations on a Gluck Theme. The modern sphere was represented also by Rabaud's atmospheric Eglogue, Op. 7, a forceful Rhapsody by Alexander North, and a characteristic Suite Symphonique by Camargo Guarnieri, and the classics by Beethoven's 12 Contredanses and Haydn's Symphony No. 88.

Woolley as Narrator

On Sept. 9 the actor Monte Woolley, an old Saratogan, appeared as speaker in four works written for the festival. Vittorio Giannini had arranged for baritone and orchestra the Brahms ballad Edward, which Mr. Woolley proclaimed rather portentously. He was superb in Paul Pisk's setting of Browning's ironic poem, A Toccata of Galuppi's, written in the style of that composer, and delightfully interweaving voice and roulades of the players. At the end of the program Woolley appeared again as reciter in Philip James' two expert, clever orchestral settings of Edwin A. Robinson's Richard Corey and Miniver Cheevy—both masterpieces of satire as he delivered them. A U. S. premiere was given of five short Dances of the Riddles, in lively vein, by Leonid Polowinkin. Schubert's Symphony in B flat major and a rare Sinfonia funèbre for Pope Pius VI by Paisiello were the other applauded offerings.

Sept. 11 saw John Corigliano, concertmaster of the New York Philharmonic, as soloist in an Andante for violin and orchestra by Leo Dubensky, son of Arcady, and in the Mendelssohn Concerto. A Suite for small orchestra by Roger-Ducasse, Five Small Orchestra Pieces of folk style by Weprik, were the more recent works heard. Saint-Saens' Overture to an Unfinished Comic Opera was an older rarity, along with Humperdinck's E major Humoresque, and the Jena Symphony attributed to Beethoven.

Contest-Winning Scores

The second week began on Sept. 13 with Ashley Vernon's Rhapsody for oboe and string orchestra (Michel Nazzi the excellent soloist), which won first prize in the festival contest, and a Sinfonietta for string orchestra by Will Gay Bottje, which captured the second award. Mr. Nazzi also scored in Marcello's Concerto for oboe and orchestra. Alexander Williams played Mozart's A major Concerto for clarinet and orchestra (K. 622). The other numbers were an Air and Dance by Delius, the C. P. E. Bach-Steinberg Concerto for Orchestra and Mozart's Symphony in C major, authorship of which is disputed.

Mary Simmons, soprano, was the soloist on Sept. 14 in an aria from Haydn's rarely heard cantata, Battle of the Nile, in Hester's Prayer from Giannini's opera The Scarlet Letter, and a recitative and air from Strauss' version of Mozart's Idomeneo, an interlude from which was also done by the orchestra. The overture to a fairy play, The Elfin Tavern, by Louis Edgar Johns had its first hearing. There was also the overture to Berlioz's Flight into Egypt, Mendelssohn's Symphony No. IX for string orchestra, and Mozart's Symphony in G minor.

On Sept. 16 Lydia Hoffmann-Behrendt, pianist, Mr. Corigliano and Mr. Stern were the soloists. Ropartz's incidental music for Oedipus at Colonnus was followed by Beethoven's Triple Concerto, the overture to Haydn's opera The World on the Moon, a ballet (arranged by Felix Guenther) from the Czech pioneer Benda's opera The Barber of Seville, and Krenek's striking and radical Concerto No. 1 for piano and orchestra.

In the closing concert, on Sept. 18, John Wummer, flutist, was heard in expert readings of Robert Casadesus' Concerto for flute and orchestra, and the Concerto by Boccherini. The third contest work, Mark Lawner's novel Rhythmic Overture for string orchestra, as well as Florent Schmitt's "Janiana" Symphony for the same combination were heard. Karl Wiener's nostalgic In Memoriam M. H., had its U. S. premiere. An Aria in D minor for string orchestra by Padre Rafael Angles ,and Beethoven's Symphony No. 2 were the other contrasted items.

The audiences were warmly disposed throughout the festival, and a spirit of conviviality and informality prevailed. The series was broadcast through Station WNYC, New York, with Herman Neuman, its music director, making comments and interviewing some of the composers.

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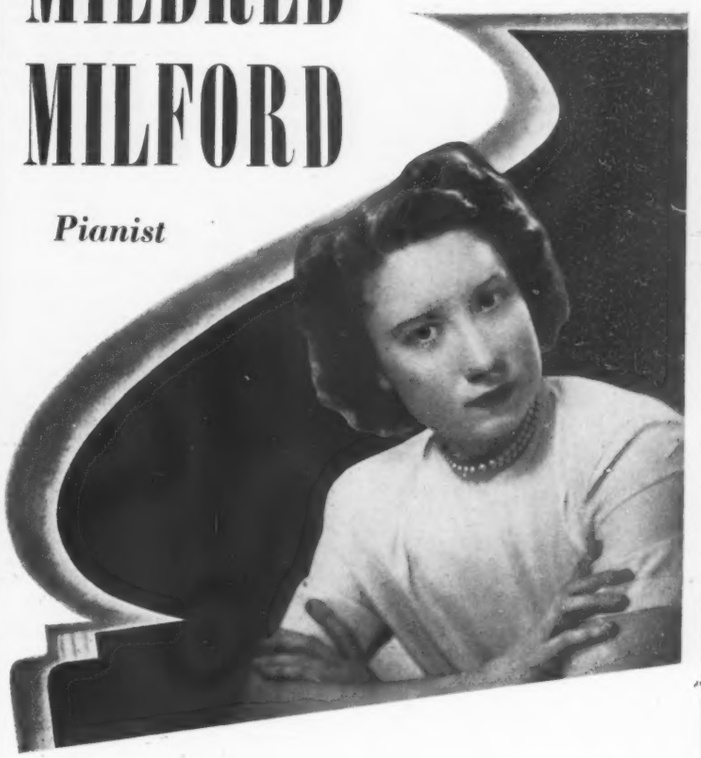

NEW YORK RECITAL DEBUT, MARCH 4, 1947

New York Herald-Tribune:

"Miss Milford has a native sensibility to music and the imagination to distribute its promptings in an appropriate way through all styles of composition and performance. She is not the kind of musician who does only one thing well and then is stuck with it. For this reason her future, to this listener, seems promising. In the Bach and Beethoven works she produced a firm and slightly solemn tone that was effective and deliberate. In the works of Gershwin and Debussy, however, she employed all the fused and sensuous sonorities traditional to impressionism. Her general modeling, too, was clear and thoughtful. Her reading of the penultimate of Schumann's Variations sounded to this reporter especially attractive in both tone and contour."—*Lou Harrison*

New York Times:

"Besides having technical facility, Miss Milford proved to be a young woman with clear and definite ideas. She knew, for instance, that the Beethoven work was a transitional one and she successfully conveyed both the elements that harked back to Mozart and the ones that foreshadowed Beethoven's individual style. There was understanding of the Schumann style as well. And in the final group in quick succession she skillfully differentiated her approach to Shostakovich, Gershwin and Debussy. Each work, too, was well conceived as an entity, with definite moods sought, climaxes well placed, and certain melodic strands emphasized."—*Ross Parmenter*

BALDWIN PIANO

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

This is the time of the season when rumors fall by the wayside and reality comes to the fore. In spite of all of the previous rumblings of this or that company coming from abroad, it is now October and the ambitious plans have simmered down to two things—that Ballet Russe de Monte Carlo opened on Sept. 7 at the City Center and that Ballet Theatre opened on Sept. 27 at Richmond, Va. For the first time in years there is no "Gala" fall season at the Metropolitan Opera House under the direction of Sol Hurok, though a spring season by Ballet Theatre has been promised.

The Ballet Russe de Monte Carlo, which made a rather inauspicious start with its opening, showed somewhat of a change in personnel. Frederic Franklin, Alexandra Danilova, Nathalie Krassovska, Ruthanna Boris and Leon Danielian are still on hand, though the latter did not appear much because of an injury; and Mary Ellen Moylan is back after several seasons on Broadway, but Marie Jeanne, Maria Tallchief and Nicolas Magallanes seem to have departed.

Moylan Dances Ballet Imperial

Ballet Imperial served as the opening ballet and reintroduced Mary Ellen Moylan. Miss Moylan is a dancer with great potentialities, but her Broadway excursion has left its mark. It will take time to regain the assurance and regal dignity that was previously hers in the role. Also the fact that Magallanes, who is familiar with the male part and was to have made a guest appearance, was replaced the last minute by Frank Hobi did not help make a smooth performance. Gertrude Tyven, Patricia Wilde and Yvonne Chouteau in the secondary roles have a certain technical security and are developing artistically though they are still in the process of attaining an individual style. The corps de ballet was a great improvement over last year but more precision is still in order.

New Solo in Madronos

A renovated Madronos was second on the program. This is the Cobos opus that had its premiere last year. The important change is the addition of a playful solo, which on this occasion was danced by Miss Cobos herself. Castanets play an important part in the dance, and the Cobos skill in that sphere showed up the rest of the company unmercifully, with its anemic "one-two-three-click" school of castanet playing. Krassovska, Franklin and Danielian took the other leads. Though entertaining in spots it is still a thin work, not particularly inspired.

Tchaikovsky's Bluebird Variation was performed neatly by Ruthanna Boris and Leon Danielian. Miss Boris' interpretation is subdued and lyric rather than fluttery and Danielian supplies the sparkle and brilliance with his grand elevation and remarkably clean *entrechat-six*.

Danilova made her first appearance of the evening in Le Beau Danube. The audience was so effusive in its greeting to Danilova when she stepped out on the stage the proceedings were held up by a few minutes. Things finally got moving and kept up at a decent pace with Franklin, Chouteau and Tyven in the other major roles.

Boris Choreographer of Cirque de Deux

The bright spot of the season was on Sept. 10 when Ruthanna Boris' first choreographic piece, Cirque de Deux, was presented. It is a refreshing, tongue-in-cheek work designed for four dancers —a premiere danseuse, and danseur, and two pages—with costumes (and set?) designed by Robert Davison. Gounod's Walpurgis Night music is used. An unfortunate happening marred the premiere. The leading male role was obviously designed by Miss Boris with Danielian in mind, but he managed to put his hand through a glass door the evening before the opening and the injury was such that he was not only out that night, but the rest of the New York season. Both male parts had to be replaced at virtually a moment's notice. Frank Hobi, originally cast as the male page, stepped into Danielian's part and Stanley Zampakos into Hobi's.

Boris is not only a clever choreographer but intelligent as well. She has combined the elements of the circus and ballet with a minimum of props and a maximum of imagination. One of the most original and ingenious sections is the adagio movement. It is danced on a small rounded platform maneuvered by the pages. For example, when the ballerina's partner should be turning her in attitude position, the platform is circled around instead and the dancers remain stationary. There is delicate humor and satire in abundance, which is a relief from the broad slapstick brand of humor upon which some contemporary choreographers rely. Miss Boris danced with elegance and finish and her collaborationists did very well considering the circumstances. Patricia Wilde was the girl page.

Le Baiser on List

On that particular evening, Le Baiser de la Fée had its first performance of the season, with Danilova and Franklin dancing their parts beautifully. Vida Brown, in the part of the Fairy, a newcomer to that role, was lovely to look at and showed a flair for the dramatic. Her dancing, too, was finished. A rather dull performance of Night Shadow with Moyland, Krassovska and Franklin in the leading roles closed the program.

Lola Montez Is Final Novelty

Lola Montez, a ballet centered around the notorious dancer of the 1850's, was originally created by Edward Caton for the now defunct Ballet for America. Credit for the story goes to Dr. N. Wolf; the music is by Fred Witt, orchestrated by Ivan Boutnikoff. Costumes were by Raoul Pené du Bois and Paolo D'Anna, and the scenery was by the former. As a matter of fact, the du Bois contributions to the affair date back to Marc Platoff's ballet, Ghost Town, from which they were resurrected. Even with the talents of Danilova, Franklin and Boris, who took the leading parts, the whole thing was a pointless waste of time. There was much milling, a fight here and there, a giggling female, and many characters strolling on and off stage; but there was no form, continuity or direction.

Concerto Barocco with Boris, Wilde and Zompakos opened the program and Gaite Parisienne was the final work. Gaite was memorable for Danilova's superb performance and Franklin's excellent assistance.

Lack of Male Soloists

As mentioned above, the only bright and refreshing spot in the season was the Boris work. The company, among other things, needs strengthening in the male section. Because of Danielian's injury the Pas de Deux Variations had to be omitted. It is, indeed, a sad state of affairs when a major company does not have at least one adequate male understudy for each of the soloists. Frank Hobi did quite a bit of pinch hitting, and generally did a good job but he was not up to the brilliant classical roles and neither was anyone else in the company. The corps de ballet was much improved over last year, but the same cannot be said of the orchestra, under the direction of Ivan Boutnikoff and Paul Strauss.

Russian Ballerina, Film at the Stanley

Russian Ballerina, the Soviet film currently playing at the Stanley Theatre, introduces an interesting personality—Maria Redina. She is a lovely-looking girl, dances beautifully and acts almost equally as well. The story centers mostly around the State Opera and Ballet Schools of Leningrad. There is a great deal of dancing in the rehearsal hall, and the theatre, expertly filmed. There are intrigue, a stage mother and romance. The opening sequence is a scene from Tchaikovsky's Swan Lake featuring Galina Ulanova. This, however, is the ballerina's only appearance. All ballet lovers should make this film a "must" on their list.

Dance News

Programs during September at the Ethnologic Dance Center included Dances of the East and West, Footbeats of India, Spain and the Americas with guest artist Cebyn Dwajty Maufaunawy, and La Meri's own solo performance of Dances and Costumes Around the World. . . . Iva Kitchell is giving lessons in pantomime at the Dance Players Studio. . . . The Sena Studio of Dancing in Philadelphia opened its season on Sept. 22. It is under the direction of William Sena, ballet master and choreographer for the Philadelphia La Scala Opera Company.

A motion picture record in color of the Stravinsky-Balanchine Danses Concertantes has been produced by Cinemart for the Ballet Russe de Monte Carlo. Photography and sound recording is by Harold Kovner. Though the medium is still quite prohibitive in cost, the color film will undoubtedly prove to be the best means of recording dance, set and costumes. . . . From Seattle comes the news of a Dance Theatre under the direction of Eleanor King. A series of programs under the title of One World In Dance were given during July and August with tremendous success.

RUTHANNA BORIS' CIRQUE DE DEUX, one of the novelties of the recent New York season of the Ballet Russe de Monte Carlo. Miss Boris, who choreographed the work, is in the foreground with Leon Danielian. In the rear are Patricia Wilde and Frank Hobi. The latter performed Danielian's role in New York. (Photo by Constantine.)

Court Orders De Basil to Pay $52,250 to Universal Art

Judge John Bright, of the New York Federal Court, on Sept. 17 directed Col. W. de Basil, manager of the Original Ballet Russe, to pay $52,250 plus costs to Universal Arts, Inc. (which produces the Ballet Russe de Monte Carlo) for breach of contract.

The agreement was entered into on April 15, 1938, to merge the two ballet organizations. The Justice said that Col. de Basil had agreed to do this "for the financial stability of both," and to turn over to Universal Art complete legal title to six ballets, together with scenery, costumes and choreographic rights. De Basil agreed, the Justice said, to assign to Universal Art a contract which he claimed to have with the Covent Garden Theatre in London, which would have assured Universal Art of twelve weeks' series of performances for four years at a guaranteed sum. He also relinquished "in perpetuity" the right to use the names Ballet Russe, Ballet Russe de Monte Carlo, Col. W. de Basil's Ballet Russe and similar titles, and agreed that Universal Art might use for five years 125 ballets he owned upon payment of royalties.

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HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Before starting our vacation, we ambled over to RKO Studios to see Artur Rubinstein in the act of being both a pianist and an actor, since he plays himself in the RKO Radio's coming "Memory of Love." He had already recorded the music, and for the scene had to synchronize with himself in the playback while sitting at the piano on the stage. In between "takes" he entertained the audience with musical fragments on the keyboard.

We watched this parallel with Impresario Sol Hurok, who was keeping a careful eye on his piano star. Hurok, too, enjoyed the music composed by Leith Stevens for the picture in the form of an actual short concerto, whose writing provides the motivation for the film story. So he has commissioned Stevens to write an American ballet, which he expects to perform next season.

The setting is intended to reproduce the stage at Carnegie Hall, and everyone in the studio was satisfied with the fidelity of the reproduction until conductor Eugene Ormandy, who also plays himself in the picture, strolled out to the podium.

"It is too small," Ormandy complained.

"Too small!" chorused technicians, aghast.

"Yes," observed Ormandy. "In New York I take 43 steps from the wings to the podium, and here I have only taken 37."

•

One of the most important musical pictures of the year is "Song of Love," MGM's epic of the Schumann-Brahms story. On the whole, the picture is made with good taste and serves a particularly fine purpose by interesting a new public in the music of Schumann, Brahms and Liszt, as well as in the personalities of these composers through their portrayal as individuals.

It is probable that the whiskers that appear on all late portraits of Brahms have done more to discourage the layman from approaching his music than any other single factor. In this case, he appears as a young and ardent individual.

If musicians are somewhat startled by the appearance of the G-Minor Rhapsody, Op. 79, No. 2, as an Opus 1, they may reflect that at least it will bring new music lovers an appreciation of the Rhapsody itself!

One distinct asset is that some of the numbers played are given in full. There is no music in the film except where music is an integral part of the picture, and this is a reasonable portion of the time. The musical direction by Bronislau Kaper is tasteful and the orchestral excerpts are skillfully directed by William Steinberg. Artur Rubinstein recorded the piano items by Schumann, Brahms and Liszt, which consequently are well done, though it might have been advisable to have a first-rate woman pianist for the numbers played by Clara Schumann.

Katharine Hepburn gives an admirable and convincing characterization of Clara, and the male roles similarly are depicted with sympathy and commendable attention to musical detail. Paul Henreid as Schumann, Robert Walker as Brahms and Henry Daniell as Liszt will not only appeal to the general public as actors but should stimulate a special public interest in the roles they portray.

Producer-Director Clarence Brown deserves an orchid for "Song of Love."

•

Constantin Bakaleinikoff, head of the RKO Music Department, has just signed composer Frederick Hollander to a long term contract, but his first picture will be on another lot. Bakaleinikoff has loaned him to 20th-Century Fox, where he will collaborate with Leo Robin in writing the music for Ernst Lubitsch's "Ladies in Ermine." Hollander and Lubitsch were associated in making pictures in Europe before the war, and collaborated on the score for "Bluebeard's Eighth Wife," among others.

•

Morris Stoloff, head of Columbia's music department, has been notified by the officials of the Venice, Italy, International Exhibiton of Motion Picture Technique that music from the score of "The Bandit of Sherwood Forest" was to be played during the festival. Stoloff then airmailed the symphonic material to Italy for its presentation during the exhibit which was held recently. The score for the "Bandit" was written by Hugo Friedhofer.

Stoloff has himself completed the scoring of a comedy, "Her Husband's Affairs," with Lucille Ball and Franchot Tone, and has assigned Mischa Bakaleinikoff to do the background scoring for "Key Witness," a psychological thriller, starring John Beal. He also has assigned George Duning to compose and direct the score for "I Love Trouble," a mystery melodrama.

•

Recording equipment in Columbia's sound department has been consolidated in extensive re-engineering operations under supervision of John Livadary, recording director, to save about 40 per cent of the space filled by former installations. Columbia, only Hollywood studio licensed for recording by both Western Electric and RCA, is pioneering in standardization of methods in operating both types of sound equipment. When alterations are completed, Columbia will have 11 production channels, nine portable and two fixed, as well as seven other recording channels for use in dubbing and scoring.

•

On the Paramount lot, Troy Sanders has been assigned as musical adviser on "Whispering Smith." His first chore is to teach Allan Ladd how to play the harmonica.

Paramount has again renewed the contract of Diana Lynn. This will be the eighth renewal of Miss Lynn's contract, which was given to her after she played the role of a piano prodigy in "There's Magic in Music," with the Meremblum Junior Symphony Orchestra with Jascha Heifetz. She still keeps up her musical repertory.

Robert Emmett Dolan has taken an eight-week leave of absence from Paramount Studio to collaborate with Johnny Mercer on a musical show to a book by John Whedan and Sam Moore.

•

On the Universal-International lot, Miklos Rosza has completed the scoring of Diana Productions' "Secret Beyond the Door," and has been assigned as musical director for "Imagination," a Kanin production, starring Ronald Colman. Rosza also will conduct.

Frank Skinner was given three simultaneous assignments to score and conduct Douglas Fairbanks' "The Exile," Nunnally Johnson's "The Senator was Indiscreet," and Robert Montgomery's "Ride the Pink Horse."

Sigmund Romberg's score "Up in Central Park," with Deanna Durbin and Dick Haymes, will be prepared, arranged, and conducted by Johnny Green.

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MGM has signed Gian-Carlo Menotti, and he will direct his own scores. So far, he has not been assigned any specific picture.

•

Val Raset, former member of Diaghileff's Russian Ballet, is working on three studio assignments. He is creating the dances and stylizing the character of Lola Montez, to be portrayed by Yvonne DeCarlo in "Black Bart, Highwayman." He is also working with director George Cukor on pantomimic gestures and choreography for the Othello sequence in "Imagination." In whatever spare time is available, he will stage a comedy Indian dance for Nunnally Johnson's "The Senator Was Indiscreet."

The choreography for "Up In Central Park" will be created by Helen Tamiris, who devised the dances for the original Broadway play.

Also with Miss DeCarlo in "Black Bart" will be dancer Tommy Ladd in the dance numbers created by Gene Loring.

•

Eagle-Lion has assigned Hans J. Salter to do the score for "Love From A Stranger" with Sylvia Sidney and John Hodiak.

Dimitri Tiomkin has completed dubbing on his own score for Howard Hawk's "Red River," and is due to score and conduct, "They Passed This Way."

•

Wynn Rocamora is attempting to secure Ezio Pinza for scenes from Boris Godounov, as part of the "Screen Documents" series.

•

Carmen Dragon is currently writing musical background score of the William Cagney production, "The Time of Your Life," and expects to publish a popular ballad of the same type.

•

Irene Dunne, who has not sung for the screen since she completed "Penny Serenade" in 1941, is rehearsing the role as a kind Norwegian mother in RKO Radio's "I Remember Mama," in which she will sing an old Scandinavian lullaby, "Sovnen" by Björnstjerne Björnsen.

•

Meredith Willson has written a new book, "Talking People," a whimsical history of the radio business as seen through the eyes of one of its pioneers. The book is Willson's second. His first was titled "What Every Young Musician Should Know," and is widely used in schools.

•

Dancer-choreographer Simon Semenoff has gathered a distinguished list of sponsors for the ballet association he is forming. David Forester will be in charge of the musical end of the organization.

•

Mrs. Rose Ough, instructor in the Samoiloff Conservatory, and her husband Joseph, well-known Oakland businessman, celebrated their golden wedding anniversary on Sept. 8.

•

Raoul Gripenwaldt, musicologist and music commentator, will have two weekly programs over the new KWOL radio station in Santa Monica. One is sponsored by the Santa Monica Outlook, a daily newspaper of which Gripenwaldt is music editor. The other is under the auspices of the Rolf Music Company of Santa Monica, and will be a half-hour commentary on music happenings throughout the Southland.

(*Other Los Angeles news, page* 20.)

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CHICAGO Autumn Opening

By DOSHA DOWDY

CHICAGO, ILL. — Mid-September found the fall music season off to a start in moderato tempo after a brief interlude following summer concerts. Seven vocal and instrumental recitals within the month moved into an accelerando of ballet, opera and orchestra openings, Sept. 25, Oct. 5 and 9 respectively, and the season, filled with new promises, is at full tide.

Opera Theater to Offer New Works

Of particular interest to Chicago opera devotees is the announcement that The Opera Theater has acquired exclusive rights to create and present a ballet based on Benjamin Britten's Serenade for tenor, horn, and strings. The work will be done this season in collaboration with Ruth Page, the well known ballerina and choreographer. This organization plans to present a new English version of The Barber of Seville, Dec. 28, and the American premiere of Britten's Albert Herring, on Jan. 4, next, if the score can be secured from England in time; and a repetition of The Rape of Lucretia, depending on dates in New York which are now under negotiation.

The Opera Theater is also arranging for a Chicago presentation of Menotti's The Medium and The Telephone, for which it would play host to the New York Company for a guest engagement. This decision is in line with the policy of making available to Chicago's operatic audience the best in current out-of-town productions. The decision came about as a result of response to votes which the Opera Theater had invited the public to send in for the eight favorite operas out of a proposed list of 15. The most popular of the 15 was Strauss's Ariadne auf Naxos, The Medium and The Telephone being second and third choice. Plans for opening their 1947-48 season with Ariadne auf Naxos were halted when Artur Rodzinski requested that the opera be withdrawn from the repertoire since he hoped to present the Chicago premiere during the 1948-49 season with the Chicago Symphony. The productions will be given at the Shubert Theater, with Giovanni Cardelli as general manager; Giacomo Rimini, artistic director; and Harry Zelzer, business manager.

University College Opens Series

Vocal chamber music will be presented for the first time this fall in the University of Chicago downtown series. The ten lecture-concerts scheduled on alternate Wednesdays at Kimball Hall from Oct. 15 through March 10 will include a number of U.S. premieres.

Bach's Musical Offering, played only once before in Chicago, will be performed in the opening lecture-concert by Dorothy Lane, harpsichordist; Peggy Hardin, flutist, and Maurice Morovitsky, violinist. The three soloists will also play Bach's Brandenburg Concerto No. 5. Sigmund Laverie, assistant professor of music at the University will give the first lecture and conduct the concert. He will discuss the Musical Offering.

Kozakevich Starts Concert Season

Stefan Kozakevich, well-known Russian-American baritone, of the concert and operatic stage, has started his concert activities early this season. His first appearances were on the Pacific Coast, where he had two concerts; one a standard program in five languages, French, German, Italian, Russian, and English, in Atascadero, Calif., Sept. 25; the other an all-Russian program in San Francisco on Sept. 28. The second program included songs by Rachmaninoff, Tchaikovsky, Rubinstein, Dargomyjsky, and the contemporary composers Miaskovsky, Shebalin, Koval, Kabalevsky, and Lobachoff. Mr. Kozakevich ended his summer activities appearing at the International Friendship Gardens Opera Festival in Michigan City, Indiana, on August 2. There he sang the Prologue from Pagliacci; he also appeared as Dappertutto in Tales of Hoffmann, as Papageno in the second act of Moart's Magic Flute, and as Germont in the last act of La Traviata.

Donald Stroup Marks Anniversary

Donald Stroup, teacher of piano and harmony at Chicago Conservatory, is beginning his ninth season as Director of the South Extension of Chicago Conservatory located in southwest Chicago.

WINIFRED HECKMAN,
Chicago mezzo-soprano, who sang with the Chicago Opera last year, returns to the Civic Opera House in that city to sing with the San Carlo Opera. Mr. Gallo is also presenting Miss Heckman in Boston as Suzuki in Madame Butterfly, Mercedes in Carmen; Lola in Cavalleria Rusticana, and Siebel in Faust.

School of Music Students Place

The Chicago School of Music each year gives its students an opportunity to perform at the Chicagoland Music Festival in solo and band competitions. This year, the Clinic Band, conducted by Peter Zukovsky, was awarded 2nd place in class A, and the advanced Accordian Ensemble, directed by Ted Solak, took 3rd place in class B. Winning soloists were Evelyn Rafasz, student of Florence Renny, 3rd place in the accordian division, and Eugene Gruhlke, student of Richard Schmitt, 3rd place in the trombone division.

Novella McGhee's Recital

Novella McGhee, Negro soprano, drew a large audience to her Orchestra Hall recital, Sept. 14. Her attractive presence, her voice of unusual capabilities (particularly beautiful in its lower register), and her cultivated musicianship, held the interest of her audience. She had not completely recovered from an attack of laryngitis two days previous to the recital. The occasion will be awaited when Miss McGhee can be heard to full advantage.

Edouard Albion Studio Notes

Cara Hinman, coloratura, working in National Opera Studios in Evanston last season, will give her costume recital of 18th Century French Songs in a salon engagement at Atlanta, Ga., in September. Gwen Anderson, young Chicago lyric soprano, offered a successful Preview Recital in the lovely salon of the Albions' home in Evanston, Aug. 9. More than 100 applauded her poised delivery and rich, free voice that grew better with each number.

Howard R. Will Recitals Announced

Concert Management Howard R. Will has announced a number of recitals during the 1947-48 season. Elizabeth Travis opened the series with a piano recital, Sept. 30; then came Maureen Smith, soprano, Oct. 3. During November we are to hear Virginia Schalk, pianist; the Budapest Quartet, and Morina Dorn, pianist. Marjorie Strube and Lillian Najarian, pianists, are booked for one recital each on Feb. 9 and 22. All these recitals are scheduled to take place in Kimball Hall. The Budapest String Quartet return to Kimball Hall is due to the fact that no suitable date was available in Orchestra Hall, and so the group decided to play their return engagement in the smaller house for their only Chicago performance this season.

Nakutin's Student Launches Season

Alexander Nakutin usually presents early in the season one of his students. This year the honor went to Marie Huchita, dramatic soprano, who was launched successfully at Kimball Hall. A serious pupil, Miss Kuchita presented an unhackneyed program including the seldom used Biblical Songs by Dvorak.

Cara Verson's Itinerary

Cara Verson, perhaps the pioneer among feminine pianists who have made their reputation as a modernist, finds her schedule practically filled at this early date. Beginning in October she will play Causerie-recitals in Oshkosh, LaCrosse and other cities in Wisconsin. In November, in addition to conducting a master class in Atchinson, Kan., she will travel west before giving her recital in Kimball Hall on the afternoon of Dec. 7. For that event, managed by Bertha Ott, Miss Verson, will offer several first performances in the United States. Later in the season, she will have a lengthy Southern concert tour under Concert Direction Harry Culbertson.

Anna Fitzu Studio Notes

Among Anna Fitzu's artist-students who made successful appearances in recent productions at the International Gardens, Michigan City, Ind., are: Herbert Moulton; Barbara Recht, Muriel Lawrence, Anthony Marlowe, Dorothy Santopadre, Ingred Hallberg, Norma Lozzi, Mary Francis Godwin, George Andlin, Genevieve Davey, Virginia Dolan, Betty Zastrow, Shirley De Haven, and Evelyn Orlowsky. R. D.

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School Assembly Singing Tour Offers Experience to Artists

Chicago

"There's room at the bottom," is the contention of David Simonds, bass-baritone of Chicago. Referring to the chances of the young musician for a professional career, he speaks from personal experience in the field of school assembly singing.

Basic market for talent lies in the schools and small colleges. Placing talent in this market is a booking business of surprising proportions, handled both by bureaus and, as a community service, by special departments of the State Universities of Minnesota, Kansas, and Wisconsin.

Essential in this field are talent and musicianship—also robust health, since this is a life of almost constant travel by car in any and all kinds of weather. The usual schedule of ten to twelve performances a week is not excessive, although some bureaus call for 15 and 16 appearances a week, a number inconsistent with good performing.

Other assets to success in the field are intellectual curiosity concerning geography and an interest in the ways of life with which one is brought in contact. No one possessed of these assets could fail, for example, to be stimulated by a visit in January to a fishing village on the north shore of Lake Superior.

The return in dollars and cents is by no means fabulous. Weekly salaries range from $50 to $120. Engagements yielding fees in excess of that figure bespeak a more *élite* sort of tour, which constitutes the next step for an artist. The greatest return is in the actual performing experience. Mr. Simonds maintains that in no other field can so much of this be obtained in the same period of time.

What School Audiences Like

As one who has been a teacher, Mr. Simonds' comments on the type of music suitable for school audiences are interesting. The students must be entertained and educated at the same time. If you don't entertain them, you lose their interest; if you don't educate them—that is, present something which tends to the elevation of taste—the principal is apt to feel that your program was culturally worthless.

Yet neither student body nor principal is predictable. The former is influenced by the level of music education in the particular school, while the latter may be anything from a musical illiterate to an accomplished critic. The fact that some of the performances are community series concerts before adult audiences adds to the programming difficulty, but insures against the development of a style of singing suitable only for audiences of high school and college age.

The solution for pleasing all kinds of hearers lies in building a program combining standard concert, "semi-classical," and the better musical comedy numbers and presenting each as if the presentation were fun—as, in fact, it is.

At present producing assembly programs which will tour a major portion of the country for the office of the late Donna Parker, of Chicago, Mr. Simonds offers a word of warning: "It's a tough life, but once you get into it, you develop an appetite you didn't know existed, a musical wanderlust. You get to the place where you actually love those audiences, and you learn a lot about performing!"

ON THE SHORES OF SALT LAKE.
Solon Alberti, New York voice teacher, holds a summer conference with Ruth Cowan, manager of the Salt Lake City Symphony, and Mrs. John Marlowe Nielson, wife of a prominent voice teacher of that city.

Alberti Concludes 12th Year In West and South

Solon Alberti's 16th summer teaching season in the west and south included two weeks at Hardin College, Wichita, Falls, Tex., where he directed a performance of Mendelssohn's Elijah. Then came a 16-day stay in Salt Lake City, his fifth season there under the sponsorship of John Marlowe Nielson. Mr. Alberti's pupils were heard in highlights from the Operas, with scenes from Traviata, Boheme and Martha, and Finley Walker, baritone, and LuCretia Ferre, soprano, gave a joint recital. Mr. Alberti had a week's vacation in San Francisco before joining Mr. Walker again for concerts in Seattle, Vancouver, Victoria, B.C., Moscow, Ida., Cheney, Ellensberg and Bellingham, Wash., with a broadcast from Vancouver. Returning to New York with stopovers at Chicago and Ann Arbor, Mich., Mr. Alberti has reopened his studio here.

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WINNER OF 1947 PAUL LAVALLE SCHOLARSHIP AWARD.

Donald Gramm, bass-baritone, is shown studying a score with his teacher, George Graham; seated. Young Mr. Gramm was a scholarship student at the Chicago Musical College. The contest award was made in cooperation with the National Federation of Music Clubs, and included an appearance on Lavalle's Cities Service radio program. (Photo by Graphic Photographers, Chicago.)

American Opera Company Announces Three Works

PHILADELPHIA.—The American Opera Company of this city, which entered the field last season with a successful performance of Mozart's Abduction from the Harem, has announced three productions at the Academy of Music, on Nov. 4, Jan. 26 and March 30. The operas chosen are Puccini's La Boheme; the same composer's The Cloak (Il Tabarro) and Gian-Carlo Menotti's The Old Maid and the Thief, as a double bill, and Wagner's The Flying Dutchman.

"All will be given in English by casts of professional young American artists selected for outstanding vocal and dramatic abilities," the company announces. "Stress will be placed on effective staging and acting as well as on singing and music. The operas are to be prepared and conducted by Vernon Hammond, the organization's artistic and musical director. Rose Landver will serve as stage director. A large orchestra will provide the accompaniments and the company will design its own settings and costumes, have its own ballet, and develop its own choral forces."

Young Artists' Contest Winners

Young artists from all over the country competed in the recent Young Artists' Contest sponsored by the Music Department of the 92nd St. branch of the YM and YWHA. Winners were Abba Bogin, pianist, pupil of Isabella Vengerova at the Curtis Institute, and Stuart Canin, violinist, pupil of Ivan Galamian. Both artists will give a joint debut recital at the 92nd St. "Y" this winter.

Judges in the contest were Erno Balogh, Carl Bamberger, A. W. Binder, Frances Cillon, Viktor Fuchs, Vladimir Graffman, Artur Holde, Emmy Joseph, Ray Lev, Martha Lipton, Nadia Reisenberg and Roman Totenberg.

Goldsand to Give First Modern Piano Series in New York

Robert Goldsand, who will give New York what is believed to be its first series of recitals devoted to the creators of modern piano music in three Town Hall concerts of Saturday afternoons at 5:30, Nov. 22, Jan. 24, March 20, spent August in the Colorado mountains making up his final lists. These new include the Americans Samuel Barber, Aaron Copland, Henry Cowell, Charles Griffes, Arthur Farwell; the Latin Americans Alejandro Caturla of Cuba, Heitor Villa-Lobos of Brazil, Carlos Chavez of Mexico; and 17 Europeans, beginning with Debussy, Ravel, Scriabine, Albeniz, Reger, Satie, and including Bartok, Hindemith, Milhaud, Schoenberg, Godowsky Miaskowsky, Prokofieff, Poulenc, Rachmaninoff, Szymanowski, Stravinsky.

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LOS ANGELES Bowl Finale

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Hollywood Bowl wound up its 26th season of symphonies under the stars as August ended. The series played to 225,000 persons, a fair average attendance, according to the statistics of the last two years, and presented more American artists in solo roles than in any preceding season.

"I feel that the programs throughout the season were of exceptional artistic calibre in both concert and performance," declared Dr. Karl Wecker, manager of the Bowl. "In the coming season, Eugene Ormandy will be permanent conductor, and will lead at least sixteen programs. Other conductors will be chosen only for special events."

Margaret Truman Sings

Of maximum news value was the appearance of Margaret Truman, soprano soloist before some 15,000 on Aug. 23. One reason for Miss Truman's selection was perhaps the hope that curiosity seekers would fill the Bowl. But the great amphitheatre was little more than half full. Miss Truman's voice is a smooth, if somewhat colorless lyric one, with hardly the qualities or the training as yet to undertake the arias and songs she attempted. She delivered every number in the same careful manner, but seemed unable to achieve much in the way of interpretation. Her share of the program included arias from Mozart's Marriage of Figaro and Gretry's Zemire et Azor, and a song group.

Eugene Ormandy assumed the baton for the Truman evening and directed enjoyable performances of Respighi's The Pines of Rome, Prokofieff's Classical Symphony, and Stravinsky's suite from The Fire Bird.

Steinberg and Francescatti

The concerts of Aug. 19-21 were under the capable baton of William Steinberg, who showed his admirable musicianship in the First Symphony of Sibelius and a Mozart Symphony in G minor. At the former event, Zino Francescatti was soloist in the technically brilliant Paganini Concerto, which he delivered with finesse and charm. Soloist for the Sunday event, Aug. 24, was Israel Baker, who also served during the season as concertmaster of the assembled orchestra. He gave a somewhat routine performance of the Tchaikovsky Concerto, and Wieniawski, Moszkowski and Novacek items.

On Aug. 26, Ormandy had a better chance to show his mettle in an effective reading of Shostakovich's Sixth Symphony and a dramatic interpretation of Tchaikovsky's Fifth.

Two young artists showed to excellent advantage on Aug. 28. Mario Lanza voiced appealing tenor tones in Donizetti and Giordano arias, and Frances Yeend, soprano, capably interpreted Mozart and Weber arias. Ormandy conducted his own orchestration of the Bach C minor Passacaglia and Fugue, Mendelssohn's Italian Symphony and Dukas' Sorcerer's Apprentice.

At the final Bowl Concert, Aug. 30, Oscar Levant turned in a brilliant solo-performance of the Grieg and Tchaikovsky piano concerti, and Ormandy delivered a musicianly reading of the Brahms Fourth Symphony.

Desert Song Revived

Focus of attention of Gene Mann's production of the Desert Song in the light opera season at Griffith Park was Brian Sullivan in the role of the Red Shadow. He showed a well-handled voice of stirring quality and appealing timbre, supported by real acting ability. Andzia Kuzak was an attractive Margot, John Shaefer was an excellent Captain Fontaine and John Arnold Ford showed to advantage as Ali Ben Ali. Jaye Rubanoff conducted skillfully, maintaining excellent balance.

Armenian Folk List

A particularly interesting event was a concert of Armenian folklore, under the skillful direction of Achod Arzrouni, about whom attention centered. He composed several numbers, arranged all of the folk songs and dances, trained the amateur singers and dancers who participated, sang in several numbers, danced several others and conducted throughout. The group was attractively costumed, and had as good a time as the auditors in presenting their intriguing novelties. Florence Yaghoubian gave competent support at the piano. The soloists were dancer Magda Karbashian, and vocalists Rose Garabedian and M. Derderian. Each item was prefaced with an explanation by Yeghishe Harout.

The Los Angeles Music Guild, which has made chamber music more popular in Los Angeles than it ever has been before, will open its season on Oct. 14 with the Budapest Quartet. Coming events include the Paganini Quartet, Artur Schnabel and Joseph Szigeti.

JOHAN FRANCO (right) with KENSLEY ROSEN

at Meany Hall, Seattle, Wash. Mr. Rosen is playing Mr. Franco's Sonata for Violin on a program of unaccompanied violin sonatas.

Ernest Kanitz has published a new work on counterpoint, which is used at several colleges.

•

Juilius Gold to Give Seminars

Julius Gold will give two seminars in The Elements of Musical Composition at the Beverly Hills High School this season. The introductory series, which began Sept. 25, will include 15 Thursday evenings and will be devoted to The Music System and Rhythm and Meter. The advanced seminar began Sept. 22 and included 15 Monday evenings, especially, for composers and arrangers.

•

San Francisco Opera's 25th Season Opened

SAN FRANCISCO.—The opening of the Silver Anniversary Season of the San Francisco Opera Association took place on Sept. 16. The opening bill was Traviata, and the audience, as usual, was a large and brilliant one.

A review of the season will be published in a forthcoming issue of the Musical Courier. F. M. R.

San Francisco Plans Concerts

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO.—The Concert Division of the San Francisco Opera Association is offering for the approaching season 12 concerts including the Ballet Russe de Monte Carlo and Zino Francescatti in November; Maryla Jonas, December; Jennie Tourel, Eugene List, and Carroll Glenn, January, 1948; Jussi Bjoerling and Rudolf Firkusny, February; Artur Schnabel and Nadine Conner, March; Ezio and Claudia Pinza (joint recital), Menuhin and Lawrence Tibbett, April.

Equally attractive is the Larry Allen-Dorothy Granville list: Alicia Markova-Anton Dolin Ballet Company, November; the Original Don Cossack Chorus with Serge Jaroff, also November; Vladimir Horowitz and Malcuzynski, December; Szigeti and Patrice Munsel, January, 1948; Miklos Gafni and Sylvia Zaremba (joint recital), February; Marian Anderson, March; John Charles Thomas, April, and Florence Quartararo, May. All concerts in both series will be in the Opera House.

The University of California Extension Division has closed its summer series at Wheeler Hall, Berkeley, with two fine concerts by the Griller String Quartet: Sidney Griller and Jack O'Brien, violinists; Philip Burton, viola; and Colin Hampton, cello. Seldom has an audience heard such tonal richness and fine-spun pianissimos. Their programs included unhackneyed repertoire: Quartet in D minor, Op. 56 (Sibelius); The Seven Last Words From the Cross, Op. 51 (Haydn); Chacony (Purcell) and Quartet No. 2 (Bloch).

Joaquin Nin-Culmell, Spanish pianist-composer, besides presenting a historical series on Spanish and Latin America composers, was heard at Wheeler Hall (auspices University of California) in de Falla Memorial program with piano solos, a concerto for piano, flute, clarinet, violin, cello (Merril Jordan, Jerome Rosen, William Sargeant, Felix Khuner, and George Barati as assisting artists); and songs by Lorraine Campbell, soprano.

The final event of the University series was Flotow's Martha (in English) at the Greek Theatre, U. C. Campus, Berkeley, Kurt Adler, musical director, and Armando Agnini, production director, and a 30-piece orchestra consisting of members of the San Francisco Symphony. The cast included Claramae Turner, Lois Hartzell, Oliver Jones, Désiré Ligeti, Edward Marshall, Colin Harvey and other members of the San Francisco Opera Company.

Stern Grove Sunday Music Festival Concerts for August were: Hansel and Gretel, directed by Kurt Herbert Adler, also a production of Martha; The San Francisco Ballet with orchestra, choreography by William Christensen; symphonic concert, Gaetano Merola, conductor; and Madame Butterfly, directed by Arturo Casiglia. Oakland Park-administered events at Woodminster Grove (Oakland) had an August Saturday night series: The Woodminster Choir; Barber of Seville; Pacific Opera Company; and The Mikado, Players Club.

St. Louis Looks To New Season

ST. LOUIS, MO.—The St. Louis Municipal Opera closed its annual season with Kern's Show Boat, which held the boards for two weeks during which 152,000 persons jammed the Forest Park Theatre while additional crowds were turned away. Of the 88 scheduled performances, only two were cancelled by rain. Total attendance for the season was 843,279 which was 23,684 below 1946. This was due to a prolonged transportation strike and adverse weather conditions at the beginning of the season.

Attendance totals for the various productions were: Dancing Years, 81,329; Nina Rosa, 56,602; No, No, Nanette, 64,667; Rose Marie, 65,246; Apple Blossoms, 71,823; Die Fledermaus, 61,161; Sally, 73,279; Chimes of Normandy, 64,208; Naughty Marietta, 73,609 and Babes in Toyland, 78,504.

Symphonic Plans

The 68th season of the St. Louis Symphony Orchestra will begin Oct. 18 with the usual schedule of 20 concert pairs, Student series, "Pops" and special events. Vladimir Golschmann will launch his 17th season as musical director and conductor. Assisting artists will include Artur Rubinstein, Robert Casadesus, Alexander Uninsky, Alexander Brailowsky, Jesus Maria Sanroma and Edith Schiller, pianists; and Whittemore and Lowe, duo- pianists. The violinists include Nathan Milstein, Isaac Stern, Zino Francescatti and Patricia Travers. Vocalists will be Eleanor Steber, soprano, and Miklos Gafni, Hungarian tenor. Raya Garbousova, cellist, and Marcel Grandjany, harpist, complete the list.

Chapple Conducts

Stanley Chapple closed the Little Symphony season in the Washington University Quadrangle, with a program containing Purcell's Gordian Knot suite, Wolf's Italian Serenade and Mozart's Haffner Serenade. William Dorn gave a brilliant performance of the Shostakovich Piano Concerto, and the entire event was loudly applauded by a capacity audience.

Mr. Chapple has begun rehearsals with the Philharmonic Orchestra and his newly formed Civic Chorus and Opera Workshop. O. C.

Stuttgart Opera Plans Premiere

The Stuttgart Opera is planning to give the premiere of a new opera by Karl Orff, Agnes Bernard.

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sponsored by the local chapter of the National Society of Music and Art auditors included Mme. Olga Sacerdote, member of the national board of the organization (center); Mrs. A. J. Colt, president of the local chapter; and Joseph Harding, assistant concertmaster of the Kansas City Philharmonic Orchestra. The exhibition, at the William Rockhill Nelson Gallery, was one of "finger paintings" by Ruth Faison Shaw, teacher of occupational therapy at the Menninger Foundation, Topeka, Kan., and was designed to show the possibilities in this form of expression. (Photo by Dorothea Ward.)

Cleveland Orchestra Series Grows

CLEVELAND, O.—The Cleveland Pop Concerts under Associate Conductor Rudolph Ringwall have rung down the curtain after 24 weeks of successful entertainment. This ninth season was enjoyed by upward of 116,000 music lovers in the spacious Public Auditorium, facing Lake Erie. Mr. Ringwall served substantial summer fare, with well constructed programs partly broadcast through CBS.

Cleveland artists included Beryl Rubinstein, Arthur Loesser, Eunice Podis—the latter appearing twice, her vehicles being the Rachmaninoff C minor and the Tchaikovsky Piano Concerti; Ben Silverberg, concertmaster of the summer orchestra, who at short notice gave a fine performance of the Mendelssohn Concerto; Richard Kapuscinski, cello, and Mildred Mueller, mezzo-soprano. Larry Adler, John Sebastian and Victor Borge filled the house to capacity. Josephine Antoine, Hollace Shaw, and others also attracted throngs.

Orchestra's Winter Season

The Cleveland Orchestra season, opening Oct. 9, with George Szell as musical director, has been extended to 22 pairs of concerts over 30 weeks. We are to hear six neglected piano concerti by Mozart performed by Serkin, Schnabel and Robert Casadesus—each artist playing two. The 100th anniversary of Mendelssohn's death will be commemorated by two symphonies, the Violin Concerto with former concertmaster Josef Fuchs as soloist, the rarely played second Piano Concerto (soloist Beryl Rubinstein) and several other works. Set Svanholm and Kerstin Thorborg will sing in Mahler's Lied von der Erde; other soloists will be Rudolf Firkusny, Leonard Shure, pianists; Szigeti, Francescatti, Josef Knitzer and the new concertmaster, Josef Gingolf, violinists.

Marie Kraft will take part in the world premiere of Herbert Elwell's Pastorale for voice and orchestra. Artur Schnabel's Rhapsody for Orchestra and recent works of Hindemith and Stravinsky will also be heard.

Ringwall will conduct his usual two pairs of concerts, besides all Sunday Twilight and Children's Concerts. Charles Muench has been engaged for two pairs, which contain predominantly French music. The Thursday concerts are all sold out by subscription, and there are only a few box and orchestra seats left for Saturday nights.

Recital Plans

Mrs. Emil Brudno, manager of the Cleveland Civic Concert Association, announces eight events including Horowitz, Artur Rubinstein, Claudio Arrau, Isaac Stern, Miklos Gafni, the Griller String Quartet, Baccaloni, Markova and Dolin; Andres Segovia and Carmen Torres in a joint recital.

The Bernardi management presents the Russian Ballet, Madame Butterfly in English, Tagliavini, William Kapell, the Chicago Symphony Orchestra with Artur Rodzinski, and others to be announced.

Popular Concert Attractions, a new organization directed by Mordecai Bauman, singer, now a member of the Cleveland Institute of Music faculty, will offer five programs featuring contemporary music and folklore.

Ushering in the season will be a performance of Traviata by the Cafarelli Opera Company, the chorus and several principal roles to be performed by students from Mme. Cafarelli's studio.

ROSE WIDDER.

Cleveland Orchestra Tours to Include New York Appearance

The Cleveland Orchestra, George Szell conductor, will return to Carnegie Hall, New York, on Feb. 10 after an absence of several seasons. The concert is part of the orchestra's annual February tour of two weeks, which will include appearances at Smith College, Princeton and Cornell Universities; Syracuse, Albany and Troy, N. Y.; Worcester and Springfield, Mass.; Hartford and Bridgeport, Conn., and Wilkes-Barre, Pa.

Mr. Szell will make his first appearance with the orchestra in Chicago during the November tour, to open on Nov. 9 with the annual appearance at the University of Michigan, Ann Arbor. This tour of two weeks will include Detroit and Toledo, Jackson, Muskegon and Kalamazoo, Mich.; Bloomington, Joliet and Beverly Hills, Ill., Muncie, Ind., and Lima, O.

Mr. Szell will conduct all the symphony concerts, with afternoon children's programs in several cities under Rudolph Ringwall, associate conductor. The orchestra will also make two appearances in Akron and one in Youngstown. Its regular series of concerts at Oberlin College has been increased this season from three to five.

Festival at Valparaiso University

VALPARAISO, IND.—The fourth annual music festival conducted by Valparaiso University was held on three days in the Saginaw valley area of Michigan, with Prof. Theo Heloty-Nickel, head of the music department, in charge. A mass chorus of 400 voices sang music of the 16th century; a concerto for three pianos and string orchestra was performed, and Dr. Edward Rechlin, New York organist, was featured on the final program. All choirs and orchestras were drawn from the vicinity of the festival and appeared under the direction of Prof. Hoelty-Nickel.

Johnson Conducts in Seattle

Thor Johnson conducted a performance of American Dances by Arthur Kreutz at the festival of American music in Seattle, Wash., in July.

SIMON GOLDBERG,

violinist, is making a world tour that will include Europe and America. Mr. Goldberg, a pupil of Carl Flesch, was concertmaster of the Berlin Philharmonic until 1934, when he left for London. He was a member of a trio which included Paul Hindemith and the late Emanuel Feuermann and made his New York debut as solo violinist in Carnegie Hall in 1937. Having appeared in Palestine and Australia, he was in Java in 1941 and interned by the Japanese until 1945, when he resumed appearances in Singapore and Australia. Mr. Goldberg recently appeared in Holland, Belgium, France, England and Scandinavia and returns to the United States this fall. (Photo by N. Suffrin.)

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—*John Briggs, NEW YORK POST, Feb. 20, 1947*

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Australia's Season Brings Visits of Notable Artists

By ELIZABETH PLUMMER

Sydney, N.S.W.

A number of Australian musicians have returned to their homeland to tour under the direction of the A.B.C. First to appear were Lorna Sydney, mezzo-soprano of the Vienna State Opera; John Dudley, tenor, from the Metropolitan Opera, New York; Valda Aveling, pianist; and Victoria Anderson and Viola Morris, English duo vocalists. Warwick Braithwaite returns to New Zealand after some years in England and will be the first guest conductor to the newly formed National Symphony Orchestra. Dudley Glass, composer and author, during his visit intends to finish his first grand opera, the libretto by the American poet Madeline Mason. Ernest Toy, violinist, from the Chicago Opera, has been appearing for the Federated Music Clubs and has been appointed adjudicator for the Violin and Orchestral Sections in the 1947 City of Sydney Eisteddfod.

Boyd Neel Orchestra

Among leading musical events was the arrival of the Boyd Neel String Orchestra. Their visit was a fine cultural gesture on the part of the British Council. It was the first orchestra to travel to Australia to tour the Capital Cities, country centres and the principal Federated Music Clubs.

Under the managerial direction of D. D. O'Connor, 28 concerts were given in Australia, including 18 in Sydney, four held at the State Conservatorium in one week. Lunch Time Concerts and Matinees were added in answer to requests. Every program was of value and interest; each member of the string ensemble was a true musician, and they played as one instrument under the fine leadership of Dr. Boyd Neel.

At the farewell concert the program comprised Boyce's Symphony No. 1, a Bach Ricercare; Finzi's Cantata for voice and strings, Dies Natalis, in which Peggy Knibb, Melbourne soprano, gave a memorable reading, repeating her artistic success in her interpretation of Britten's Les Illuminations; Elgar's Introduction and Allegro for string quartet and orchestra, and Mozart's Sinfonia Concertante in E flat, with Frederick Grinke and Max Gilbert, violinist and violist, as fine soloists.

At the close, Dr. Neel and the orchestra received thunderous applause from the huge audience and were recalled many times.

Goossens Welcomed

A special concert was given in the Town Hall to welcome Eugene Goossens, who has accepted the dual position of Director of the State Conservatorium and permanent conductor of the Sydney Symphony Orchestra. The program comprised Bach's Suite No. 1; the local premiere of Delius' Dance Rhapsody; Ravel's Daphnis and Chloe Suites No. 1 and 2, and Beethoven's Symphony in C Minor. The hall was filled to capacity. The audience, which included Governor General McKell and distinguished citizens, gave the noted conductor a rousing ovation. After repeated recalls Goossens returned to the podium and said, "I look forward to a long time with this orchestra and making it one of the greatest, and feel sure with the material I can do it."

IN THE ANTIPODES.

Charles Moses, General Manager of the Australian Broadcasting Commission, left, and R. G. Heffron, Minister for Education in New South Wales, right, welcome Mr. and Mrs. Eugene Goossens on their arrival in Australia. Mr. Goossens has accepted the dual appointment of conductor of the Sydney Symphony Orchestra (which is subsidized by the N.S.W. Government, the Municipal Council of Sydney and the A.B.C.) and Director of the N.S.W. Conservatorium of Music.

John Charles Thomas Returns

Under the direction of J. & N. Tait, John Charles Thomas, American baritone, attracted huge audiences during his tour, many of whom had heard his records. Numerous requests had been made when his visit had been announced. After his appearance in Melbourne, his opening concert in Sydney was sold out, and at the final one the Town Hall could not accommodate the audience. During the interval he introduced Vivian della Chiesa, operatic soprano, who will be heard in a tour here. Roy Urseth, a gifted accompanist, gave excellent support throughout the season.

Salute to Canada

To celebrate Canada's National Day, Bernard Heinze, Ormond Professor of Music of the Melbourne University, conducted the Melbourne Symphony Orchestra in a program of Canadian compositions—Willan's March, MacMillan's Two Dances for Strings, Heinzweig's Flute Concertino, Towers' Orchestral Sketches and Champagne's French Dances. This was broadcast throughout Australia through network stations.

Heinze, who has returned from Canada, where he was guest conductor, has received the honorary degree of Doctor of Laws from the University of British Columbia.

Young Men's Symphony To Hold Rehearsals

The Young Men's Symphony Orchestra, Max Jacobs, conductor, will resume rehearsals on Oct. 5 at 10:30 a.m. at the City Center, 130 W. 56th St., New York. Membership is open to qualified young musicians, including women for the first time. Tuition is free. Auditions will be held on Oct. 5 and 12.

Gerhart to Open Altoona Symphony Season

Russell Gerhart, conductor of the Altoona, Pa., Civic Symphony, has returned from the Chautauqua Summer School to reopen his violin studio and to resume his duties with the Symphony.

Mr. Gerhart opens his eighteenth season on Oct. 16 with Marjorie Lawrence as soloist. Other artists scheduled are Eunice Podis, pianist; Erno Valasek, violinist, and Percy Grainger, pianist. Mr. Gerhart will also be on the podium for the Johnstown Symphony Orchestra in a series of five concerts.

His 12-year-old daughter Pamela made her debut this summer as soloist with the Chautauqua Student Orchestra, playing the DeBériot Concerto No. 9 for violin and orchestra.

AT CHAUTAUQUA, N. Y.

Mr. and Mrs. Russell Gerhart and their daughter Pamela with concertmaster Mischa Mischakoff (right) and his wife Hortense.

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E. ROBERT SCHMITZ'S DENVER PIANO MASTER CLASSES, held during the University of Denver Summer Sessions, June 23 to Aug. 2, and attended by representatives of Mr. Schmitz's work from 17 States, the District of Columbia, Toronto, Montreal and Manila. (Mile High Photo.)

Schmitz Master Class in Denver

E. Robert Schmitz has recently concluded his master classes in Denver, Col., under the auspices of the University of Denver This summer session, June 23 to August 2, was attended by representatives of Mr. Schmitz's work from 17 states, and the District of Columbia, Manila, Toronto and Montreal.

Members of this group gave three most successful concerts, the largest of these in the University Chapel, attended by a large audience.

This was the 28th consecutive master class which Mr. Schmitz has conducted in the United States for professionals, both teachers and performers. The headquarters of the school are in San Francisco and it has 50 authorized representatives in 10 centers in the United States and two in Canada.

San Carlo Opera Opens 37th Annual Tour

The San Carlo Opera inaugurated its 37th annual transcontinental tour at the Boston Opera House on Sept. 28, with seven evening performances and a matinee on Saturday, Oct. 4. Singers include Selma Kaye (Aida on the opening night), Thomas Hayward, tenor of the Metropolitan Opera, and Jess Walters, baritone, recently returned from his first season at Covent Garden, London; as well as Mina Cravi, Hizi Koyke, Graciela Rivera, Willa Stewart, Coe Glade, Mario Palermo, Alfonso Pravadelli, Adrien LaChance, Carlo Morelli, Mario Valle, Stefan Ballarini, William Wilderman. Following the Boston engagement Mr. Gallo takes his company direct to the Chicago Civic Opera House, opening a three weeks' season on Oct. 6. It was upon the joint invitation of the Chicago Music Foundation and the Chicago Opera to present the San Carlo Opera at the Civic Opera House that Mr. Gallo arranged to take over the fall season of opera in that city.

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David Van Vactor to Lead Knoxville Symphony

KNOXVILLE, TENN.—The cooperation of the Knoxville Symphony Society and the University of Tennessee has made possible the engagement of David Van Vactor as conductor of the Symphony and head of the University's new Department of Fine Arts. In addition to serving as head of the department and professor of music, he will direct a University Orchestra, soon to be formed, from which the Symphony may draw additional talent.

In order to accomplish its larger program, the Knoxville Symphony Society has been incorporated, and will be in charge of nine directors elected by the society at large, and five managers appointed according to its by-laws. Season tickets have been subscribed for by 300 members. Five concerts will be given this season in the Bijou Auditorium. Dr. Wiktor Labunski will be the first soloist in Liszt's Piano Concerto No. 2 on Oct. 21.

New Friends Announce 12th Series

The New Friends of Music announced through its founder and president, Ira A. Hirschmann, that the twelfth season of the organization's 16 chamber music programs will be devoted to Beethoven, Bach, Mendelssohn and Hindemith. The concerts, opening on Nov. 2, continue at 5:30 on Sunday afternoons at Town Hall. Participating artists include the Budapest, Gordon, Griller, Guilet and Paganini Quartets; the Albeneri and Busch-Serkin Trios; the Collegiate Chorale under Robert Shaw's direction, and Adolf Busch, Hermann Busch, Harry Davis, Joanna and Nikolai Graudan, Paul Hindemith, M. Horszowski, Lotte Lehmann, Ray Lev, K. U. Schnabel, Joseph Schuster, Rudolf Serkin, Joseph Szigeti and Jennie Tourel.

Ronald W. Cook Named Montana Supervisor

The Department of Public Instruction of the State of Montana announces the appointment of Ronald W. Cook as Montana State Music Supervisor. The appointment was effective July 1.

The office acts in a coordinating and advisory capacity for all rural, elementary, high schools, normal schools and colleges in the state. Mr. Cook plans to visit and supervise the music programs of every school in the ensuing year, and to make available in the State Office Music Library, if possible, a copy of the latest methods, texts, recordings, catalogs and literature published by leading companies.

The office operates in an ex-officio capacity for the Montana Music Teachers' Association and the Montana Vocal Teachers' Association. As president of the Montana Music Educators' Conference, Mr. Cook sponsors a summer conference, fall clinic and spring music festivals for the members. As part of this project, the Montana State University conducted a Montana Music Week, July 28-Aug. 2, attended by many music educators, vocal teachers, choir conductors, organists, piano teachers and instrumental directors.

Toledo Adds Extra Concert Series

TOLEDO, O.—There has been such a demand for concerts in this city that an extra series has been added for the coming season at the Museum of Art. One series will offer seven concerts, the other six. The Chicago Orchestra under the leadership of Artur Rodzinski and the Pittsburgh Symphony, Fritz Reiner conducting, will appear in both series.

Other than these in the seven concert series, Nathan Milstein, violinist, will appear on Oct. 14, the Cleveland Orchestra and George Szell will give a concert on Nov. 11, when the soloist will be William Primrose, the brilliant violist. On Jan. 28 Vladimir Horowitz, pianist, will give a recital, and on Feb. 11 Dorothy Maynor, soprano, will give a recital. The Cincinnati Orchestra, under its new conductor, Thor Johnson, will give a concert on March 17.

The annual appearance of the Boston Symphony Orchestra for the Patrons Concert early in December is a special event.

In the six-concert series, besides the two orchestral concerts mentioned, Vronsky and Babin, duo-pianists, will appear on Oct. 8 and the Trapp Family Singers on Dec. 5. The Minneapolis Symphony (Dimitri Mitropoulos on the podium) will give a concert on Jan. 26, and Mack Harrell, baritone, will sing on Feb. 20.

A. McL. T.

ANN ARBOR SCHEDULES EXTRA CONCERT SERIES

ANN ARBOR, MICH.—Two major concert series will be provided by the University Musical Society in Hill Auditorium, during 1947-48, Charles A. Sink, president, announces. For the greatly increased student attendance at the University, an extra series of five concerts has been scheduled: Patrice Munsel, soprano, Oct. 18; Cleveland Orchestra, George Szell, conductor, Nov. 9; Don Cossack Chorus, Serge Jaroff, conductor, Dec. 2; Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, Feb. 15; and Alexander Brailowsky, pianist, March 10.

In the 69th annual Choral Union Series, ten concerts are listed:

Zinka Milanov, soprano, Oct. 8; Chicago Symphony Orchestra, Artur Rodzinski, conductor, Oct. 26; Daniel Ericourt, pianist, Nov. 4; Set Svanholm, tenor, Nov. 14; Westminster Choir, Dr. John Finley Williamson, conductor, Nov. 24; Boston Symphony Orchestra, Serge Koussevitzky, conductor, Dec. 8; Myra Hess, pianist, Jan. 10; Detroit Symphony Orchestra, Karl Krueger, conductor, Feb. 23; Georges Enesco, violinist, March 2; and the Cincinnati Symphony Orchestra, Thor Johnson, conductor, March 18.

In addition to these two major series, two performances of Handel's Messiah will be provided Dec. 13 and 14, with the soloists Frances Yeend, soprano; Mary Van Kirk, contralto; Harold Haugh, tenor; Mark Love, bass; University Choral Union and Special Symphony Orchestra.

The eighth annual Chamber Music Festival will be held in the Lecture Hall of the Rackham Building, Jan. 16 and 17. The Paganini String Quartet will make its Ann Arbor debut.

The fifty-fifth Annual May Festival will again bring to Hill Auditorium the Philadelphia Orchestra, with Eugene Ormandy, conductor, and Alexander Hilsberg, associate conductor. The University Choral Union, the Youth Chorus, and many soloists will participate. Six performances will be given April 29, 30 and May 1, 2, 1948.

Cincinnati Symphony Will Give Premieres

CINCINNATI.—The programs announced for the 53rd season of the Cincinnati Symphony Orchestra, under its new conductor, Thor Johnson, include 20 pairs of concerts and a number of new works. The world premieres listed are Vittorio Giannini's transcription of Vivaldi's Concerto Grosso in D minor; Henry Brant's Symphony No. 1 in B flat; Don Gillis' Portrait of a Frontier Town (in concert form). Also included are Griffes' The White Peacock, a Sinfonia by Peter Mennin; Symphony No. 1 by Weldon Hart; the Concerto Grosso, and works by Aaron Copland, Samuel Barber, and Paul Creston.

Soloists include Gladys Swarthout, Leonard Pennario, Ferruccio Tagliavini, Helen Traubel, Sascha Gorodnitzki, Zino Francescatti, William Kapell, Mischa Elman; J. M. Sanroma, Jan Peerce, Artur Rubinstein, Ruggiero Ricci, Robert Weede; Sigmund Effron, concertmaster; Rudolf Serkin, Georges Enesco, and Jose Iturbi.

EL PASO SYMPHONY DRAWS RECORD CROWD
for finale of its outdoor concerts. (Photo by Slogeris Studios, El Paso.)

El Paso Symphony to Double Open Air Series

EL PASO, TEX.—The four summer symphonic concerts under the direction of H. Arthur Brown and sponsored by the City of El Paso were so successful that the city has indicated the number of events may be doubled next summer.

Five concerts have been scheduled for the regular winter season and the Symphony under the direction of its regular conductor, Mr. Brown, will have as its guest artists Gladys Swarthout, Donald Dickson, Ruggiero Ricci, Claudio Arrau, and the Westminster Choir.

The Ways and Means Committee has also planned a series of outstanding attractions. The programs will include concerts by Igor Gorin, Ballet Russe de Monte Carlo, Tito Guizar and his Pan-American Ensemble, the First Piano Quartet, Eleanor Steber, and the Philadelphia Orchestra with Ormandy conducting. The committee will present Alec Templeton and Maggie Teyte in special recitals.

Indianapolis Plans 1947-8 Events

INDIANAPOLIS.—Among the events for the coming season are 12 Saturday evening, six Friday evening, and six Sunday afternoon concerts by the local Symphony Orchestra, under Fabien Sevitzky. The soloists will be Myra Hess, Sascha Gorodnitzki, and Menahem Pressler, pianists; Yehudi Menuhin, Jacques Thibaud, and Isaac Stern, violinists; Eleanor Steber, and Regina Resnik, sopranos, and Set Svanholm, tenor. For the first time in its history the orchestra will present a two-piano team, Luboshutz and Nemenoff.

The Martens Concert Series have scheduled Maryla Jonas, pianist; Jussi Bjoerling, tenor; Nathan Milstein, violinist; the original Ballet Russe, and the Opera Madame Butterfly.

The Budapest, Griller, Stuyvesant, and Paganini Quartets; and Gounod's opera Romeo and Juliet, sung in English by the New York Civic Opera Company, are other events.—HERSCHELL C. GREGORY.

Italian Baton Prodigy In New Film

Nine-year-old Pierino Gamba, the highly publicized Italian *Wunderkind*, makes his first appearance here via the film, The Great Dawn. Scheduled to open on Broadway in September, the picture is directed by G. M. Scotese, and the orchestra conducted by Pierino is that of the Teatro dell' Opera of Rome.

The story centers around little Pierino, whose grandfather (Giovanni Grasso) is a wealthy man violently opposed to music. He is the son of a disinherited mother (Renée Faure) and a "worthless musician" father (Rossano Brazzi). The neighborhood priest (Michele Riccardini) who, incidentally, turns out to be a very agile comedian, is the hero, eventually bringing what appears to be total disaster and tragedy for all concerned to a happy end. It is good-humored fare and easy to take.

Though the story, in spite of melodramatic episodes, is a great deal more commendable than most that have come our way for the purpose of exploiting music or musicians, its major function is to introduce an extraordinary youngster. Little Pierino is as natural an actor as he is a musician. Although only portions of Beethoven's Fifth, Schubert's Moment Musical and Unfinished Symphony and Rossini's William Tell Overture are conducted, it is evident that the boy can lead an orchestra with complete assurance, a firm beat and close attention to cues.

The musical development of the child, under the direction of the priest (who was also the church organist), is presented in a credible way. At first, when Pierino leads his playmates in folksongs, the beat is sloppy and he appears self-conscious and uncertain. But as his training progresses and he finally has the opportunity to conduct a live orchestra he appears to be charged with musical electricity. R. K.

ROBERT POWELL (right), of the artist voice faculty of the Cincinnati Conservatory of Music, with his artist-pupils John Alexander, tenor (left) and J. Patrick, baritone. Mr. Alexander will appear in September as guest artist of the Detroit Civic Opera; on Oct. 20 will sing at William Woods College, Fulton, Mo.; in February at Shorter College, Rome, Ga. Mr. Patrick sings concerts on Sept. 23 at Canton, Ohio; 31, Springfield, Ohio; Oct. 14, for the Tuesday Morning Musicales of Dayton, also at Hamilton and Middletown, and for the Tuesday Morning Musicales of Jackson and Pontiac, Mich. Mr. Patrick was winner of the Great Lakes District of the Federated Music Clubs; Mr. Alexander, winner of the Opera Contest of Cincinnati.

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INTERRACIAL SINGERS "SING FOR FREEDOM"

The story of the New York Interracial Singers began in a ramshackle Alabama town. An aged Negro, who was ill, not drunk, staggered down the dimly lighted street. He was pushed to one side and sprawled in the gutter. The music director of a nearby army camp, Clifford Kemp, stopped to look. No one else bothered, and when the newcomer tried to help him into a nearby restaurant, so that the sick man could get a glass of water, they were refused admittance. Meanwhile, the old man had sat up and was rocking slowly back and forth.

"Nobody knows the trouble I seen," he sang.

Kemp kept hearing the words as the bus bumped over the dirt road back to camp. But the voice was no longer the cracked whisper of a dying old man. In his memory, he heard the rich, round tones of Hamilton Hodges, a Boston-born Negro, who had settled in New Zealand, Kemp's home, after having traveled the world over three times, and having sung for royalty in Europe.

In that distant time and place, Hodges had heard 15-year-old Kemp play the Grieg Piano Concerto, and a friendship grew between them. Hodges taught the youthful musician to direct music groups and to teach singing. Although a Protestant, the young man was engaged to direct the Catholic Cathedral choir at Wellington, where he won the admiration of Archbishop Redwood.

But after Hodges had taught his protégé all he could of his art, he urged him to go to America. "You have a talent, my young friend," he said, "to help people speak from their souls. In America, there are thousands who have a great song as yet unsung within them."

Arrival in America

Clifford Kemp came to America in 1926. He gave joint recitals with Hamilton Hodges in Boston and throughout New England, served as musical director of Tremont Temple, Boston; conductor of Boston Male Choir, Quincy Choral Society, Cape Cod Choral Society, the Employers' Liability Insurance Chorus of Boston, and teacher of singing at the New England Conservatory of Music. Immediately after Pearl Harbor, he became music director at Camp Edwards, Mass. Later, as an enlisted man, he served as director of music in the Special Service Department at Macon, Ga., forming the Symphonic Chorus of 200 voices at the Warner Robins Air Service Command.

Honorably discharged from the Army in April, 1944, he became music advisor for the U.S.O. But "Nobody Knows the Trouble I Seen" haunted Kemp. He knew at last the message his friend Hodges had wanted him to kindle into song. He said: "I want to try to tell them that music can serve as a common medium to drown out all feelings of race difference and prejudice."

An Idea Materialized

When the war ended, he went to work on his plan, resigned from the U.S.O., and turning his back on attractive offers, came to New York to found the Interracial Singers. Professional booking agents and entrepreneurs were skeptical. The Interracial purpose was pooh-poohed by cynics who were familiar with persons of small talent making capital out of America's racial problems.

Nevertheless, Kemp assembled 65 singers—men and women, Norwegians, English, Negro, Irish, Chinese, Japanese, Protestant Catholic, Jew—and worked with them from February to June, 1946.

In the meantime, Dr. William Jay Schieffelin had heard of the effort. He was joined by Rabbi William F. Rosenblum and Charles A. Birmingham, President of New York Catholic Interracial Council. The singers were presented in their first concert by the Council of Racial Understanding, of which Dr. Schieffelin was chairman. The Catholic Interracial Council, the Jewish Labor Committee, representatives of the Federal Council of Churches of Christ, joined in the sponsorship, and individuals including the Rev. John LaFarge, S.J., Rev. Dr. Harry N. Holmes, Margaret C. Byrne, Dr. Walter Damrosch, Dr. Sigmund Spaeth lent their support.

REHEARSING A FEW OF THE INTERRACIAL SINGERS.

Clifford Kemp, their conductor, indicates a dynamic point. (Photo by James Campbell.)

On June 3, 1946, at Town Hall, Kemp conducted 56 poised choristers of all races, nationalities and creeds. Weeks of rehearsal were behind them. They sang music of many schools—from folk to liturgical. After the concert, Kemp waited for the first issue of the morning papers. His friend of U.S.O. days, Henry W. Pope, shared his anxiety. The reviews were complimentary to the work of the group. One concert, however, does not establish an organization. There was another period of preparation and hard work. The next appearance was also at Town Hall, June 2, 1947. This time the critics were generally enthusiastic. The faith of the sponsors had been justified.

Plans for the Future

Now Kemp and his friend and personal representative, "Ned" Pope, are planning for the future. While the conductor is continuing the search for more voices, "Ned" is arranging programs. The first fall appearance will be on Oct. 19, when the Freedom House "One World Award" is made to Secretary of State George C. Marshall. Two concerts are booked for Carnegie Hall, Nov. 26 and April 7. An invitation to appear with the New Rochelle Symphony Orchestra on Nov. 15 has been accepted.

"Like everyone else," said Everett M. Clark, treasurer, "we look forward to balancing the budget. But more important than that, we believe, is the message the choir brings. We expect to accept many bookings where the appearance is a financial loss to the organization, in order that we may demonstrate that music is a universal language that teaches men the reality of their ideals of brotherhood."

ALGER L. ADAMS.

AURORA MAURO-COTTONE, pianist, on vacation at Lake George, N. Y., where she was guest of Mrs. Louis H. Schubart at her Steiglitz Farm. Miss Mauro-Cottone's active season includes concerts in Pennsylvania and a Town Hall recital on Nov. 20.

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NEW LIFE TO VIOLINS REPAIRED

Italy's Love of Opera Is Still Undiminished, Rimini Finds

AT THE RAISA-RIMINI VILLA near Verona, Giacomo Rimini and his daughter Giulietta renew acquaintance with Italy after eight years' absence.

Chicago

Interesting experiences of his recent tour in Italy and plans for presentation of young American artists there were told recently by Giacomo Rimini, operatic baritone, and artistic director of the Opera Theatre.

"I had not been in Italy for eight years, though previously I had been in the habit of making a yearly trip with my wife, Rosa Raisa, and our daughter to spend the summer in our Villa near Verona," he said. "This was for the double purpose of enjoying a holiday and creating opportunities for young American singers to make their debuts and gain experience in Experimental Lyric Theatres. These young American artists, for reasons so ably set forth by my good friend, the distinguished maestro, Giorgio Polacco, can in many cases find no outlets for their talents here in America, or opportunities to practice and perfect their art.

"On July 9 last, my daughter Giulietta (a true Veronese name!) and I flew from Chicago to Rome, an experience which will forever rank with the most moving and exciting in my life. We flew over the Eternal City early in the morning as a radiant sun, set in a cloudless sky, highlighted each architectural detail of the Italian capital.

"What immediately impressed me was to see the Italian people, who in two years had made a miraculous recovery from the moral and material ravages of war. Most striking of all, even to a musician like myself, is the fact that this nation, despite privations, hardships and destruction, has restored music to its traditional place in Italian life.

Opera in Rome

"In Rome, I attended performances in the famous Baths of Caracalla," he continued, "a unique setting of glorious monuments of the ancient Roman Empire set in groves of pines, so eloquently described in Respighi's well-known symphonic poem. Here a magnificently equipped modern stage has been provided with all the resources of contemporary technique and design for large-scale productions such as Turandot, Andrea Chenier, Aida, Gioconda, Madame Butterfly, Faust, etc., with an ensemble of 1,000. An audience of 20,000 displayed ecstatic enthusiasm and refused to go home; in fact, they were still applauding at two in the morning under the beautiful, star-studded Roman sky!"

Mr. Rimini said that the audience bore the unmistakable signs of the ravages of suffering and privation, yet "these 20,000 faces reflected the happiness and peace inspired by the melodies, which went straight to their hearts. It is through music that the present Italians are finding relief from their recent misery, as their forefathers did so often before the Risorgimento.

At Verona Arena

"This same inspiring sight was to be seen in every city which I visited for the purpose of hearing open air operatic performances. Particularly in my native Verona, which boasts a perfectly preserved Roman Amphi-theatre, built 2,000 years ago. I heard three operas in this arena, Gioconda, Faust and Un Ballo in Maschera. They were produced in a manner which I hope we can one day equal in our own Soldier's Field in Chicago. Aside from the magnificent and authentic staging, the chorus of 250 splendid voices, the ballet of 50, the orchestra of 140 and the 500 extras and supers, there were excellent principal singers, among them the young American tenor, Richard Tucker, of the Metropolitan, who scored a real personal triumph as Enzo.

Sees Opportunities for U. S. Artists

"During my all too brief stay I was able to resume relations," he said, "which had been interrupted by the war, for the purpose of providing opportunities for young American artists to make their debuts and appear in an Experimental Lyric Theatre during the summer of 1948 in various Italian operatic centers such as Milan, Bologna, Naples, Florence, Venice and Rome. In due time, we of the Opera Theatre will hold extensive auditions, open to all, for the purpose of selecting outstanding young American singers for this opportunity."

Mr. Rimini remarked that "as a loyal and devoted citizen of this great nation, and being well aware of the great number of young American singers richly endowed," he had always felt an aspiration to help them fulfill their promise. He added that "he was now in the happy position to facilitate the granting of these opportunities. Italy has always opened its arms without discrimination to artists of every nationality with the requisite abilities, and has offered them the necessary field and encouragement for development. I hope," he concluded, "to see young American artists enjoy the same opportunities and advantages which enabled me to pursue my own artistic career."

•

City Center Opera Giving Novelties

The eighth season of opera at the New York City Center, opened on Sept. 25 with Strauss' Salome, will include the first production by those forces of Massenet's Werther on Oct. 2. The cast includes Winifred Heidt as Charlotte and Eugene Conley as Werther, with Jean Morel conducting. On Oct. 5 the company will present its first performance of Rossini's Barber of Seville, conducted by Laszlo Halasz, with Virginia Haskins as Rosina, Luigi Infantino as Almaviva, and Enzo Mascherini as Figaro. The City Center will also give its first performance of Mozart's Don Giovanni on Oct. 23, with a cast to be announced.

Wins 8th Kelley Junior Scholarship

Mayne Miller, 14-year-old pianist of Park Ridge, Ill., is the winner of the eighth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, according to announcement by Etelka Evans of Cincinnati, founder of the scholarship and retiring national chairman. Arthur Alan Olsen, 13-year-old pianist of Minneapolis, was runner-up and designated by the judges as "a very close second." The two were the youngest of the eight competitors in the auditions, which rotate by regions and were this year open to entrants in the Central Region.

Others who participated were Oswald Lehnert, violinist, 15, of Kenosha, Wis., third place; Margaret Ann Hoswell, vocalist, 16, of Ottumwa, Iowa, fourth place; and Rita Lindell, Lalan Parrott, Jacqueline Levztow and Beverly Hall, all pianists.

The Edgar Stillman Kelley Junior Scholarship is open to musicians up to 17 years of age and is financed primarily by penny contributions from members of the Junior Division. The scholarship carries $250 a year in tuition, available for three years if the rate of improvement of the winner warrants the continuing expenditure. Thus far all winners have held their scholarships for three years.

Rachmaninoff Fund Quarters Move

The Rachmaninoff Fund National Headquarters have been moved to 134 W. 58th St., New York, according to an announcement from Raymond Kendall, executive director of the Fund. Applications are now being received for participation in the second piano contest to be sponsored by the Fund. The competition is open to candidates who by Sept. 1, 1947, had reached their 17th birthday butw ho had not reached their 28th year. Three additional years are allowed for those who were in the armed forces.

The national winner is promised a nationwide concert tour under the joint management of Columbia Concerts and NCAC, plus a cash advance of $1,000 and an RCA Victor Recording contract. Candidates wishing full details or application blanks may write to the national headquarters.

Mary Bothwell Sings in London

Mary Bothwell sang Isolde to Torsten Ralf's Tristan in London, July 21, with the BBC Symphony, Sir Adrian Boult conducting. The soprano's other engagements included a concert with orchestra in Scheveningen, Holland, under Allard De Ridder, conductor of the Toronto Symphony; and the role of the Marschallin in Rosenkavalier at the Scheveningen Festival entitled "High Arts in the Lowlands."

New Orleans Symphony Resumes

NEW ORLEANS.—The New Orleans Symphony, Massimo Freccia, conductor, gives its first concert of 1947-48 on Oct. 28. Soloists scheduled are: violinists, Nathan Milstein, Mischa Elman, Isaac Stern, Joseph Szigeti; pianists, Claudio Arrau, Leon Fleisher, Sidney Foster, Robert Casadesus, Luboshutz and Nemenoff; cellist, Joseph Schuster.

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Budapest Bartok Contest Changes Entry Rules

The Organizing Committee of the Bartok Competition for violinists, pianists and string quartets, to be held in Budapest Oct. 20 to 28, 1947, has decided to amend the original rules of the competition.

For the preliminary stages of performance pianists should play the Partita in B flat by J. S. Bach and one Bartok composition chosen by the competitor; violinists, the Grave and Fugue from the Sonata for Violin Solo in A minor by Bach and a Bartok composition; string quartets, the Mozart C Major String Quartet K.V. 465 and a Bartok work.

In the middle stage, all instrumentalists should play a composition written and published within the last 50 years by a composer of the progressive school of art, chosen by the competitor. In the final stage, all three of the aforementioned compositions shall be played. The age limit is 40 years; the combined ages of the string quartet should not exceed 160 years. For further information, applications should be addressed to the Secretariat of Bartok Competition, State Radio, Budapest, Hungary.

Rochester Has Summer Music; Plans Orchestra Series

ROCHESTER, N. Y.—A series of summer Starlight Concerts were given by the Civic Orchestra (Guy Fraser Harrison, conductor) on Tuesday and Friday nights at the University of Rochester River Campus, with guest conductors and soloists. The series was underwritten by Bond Clothes, Inc.

A series of four special concerts was also given, in connection with the Eastman School summer session, in Kilbourn Hall, those appearing including Erno Balogh, pianist; the Modern Art String Quartet assisted by Joseph Mariano; Marjorie and Allison MacKown and Millard Taylor, in a piano, cello and string concert and the Weiss-Mann Duo.

The coming season of the Rochester Philharmonic Orchestra, the first under the musical direction of Erich Leinsdorf, will mark the 25th anniversary of the ensemble. Guest conductors for two out of the 13 concerts will be Georges Enesco and Guy Fraser Harrison. Soloists will include Claudia Arrau, Dorothy Maynor, Jacques Gordon, William Kapell, Sascha Gorodnitzki, Joel Berglund and Isaac Stern.

Up and Down the Guild Keyboard

PAUL CLARKE STAUFFER,

Chairman, San Diego, Cal., chapter of NGPT. Served as president of Colorado State MTA, later as president of California State MTA, and of Southwest District of Nat'l Fed. of Music Clubs. Teacher of many winners of scholarships and prizes. (Photo, Sykes.)

When two or more piano teachers meet, there is often lively discussion on the subject of the timing of lessons. The question, "What do you think of 30-minute lessons?" was put to members of the National Guild of Piano Teachers.

THELMA TODD, Indianapolis, replied, "For young children, say, under nine, 30 minutes is about the limit of their span of attention. However, in fairness to the more advanced student, the lesson should be 45 minutes or more."

MARY H. PARSONS, Pittsburgh, Pa., says, "Thirty minutes a week are adequate when the pupils have proper basic training, which includes elementary harmonic analysis presented with a rhythmic foundation."

NATALIE GUYER, of Allentown, Pa., answered, "An hour is minimum; beginners should take two half hours for the first three years, then one hour a week. Approximately one-third of the lesson time is necessary for musicianship, one-third for technic, and a third for literature."

MABLE R CRABTREE, of Ada, Okla, wrote: "If both teacher and pupil are alert, two 30-minute periods provide the best opportunity for interest and accuracy in rhythm, technic, and interpretation."

And from Abbeville, S. C., ELLEN GORTON DAVIS replies: "Thirty-minute lessons are best for the average pupil. Longer is either repetition or more than the pupil can absorb; less is not enough."

•

ARNETTA JONES, of New York, had over 40 students in this year's Guild auditions. Nine of them won High School Diplomas. (Let the Musical Courier know if anyone beat this record.)

At the opening of the Debut and Encore Concerts, at Town Hall, Oct. 29, SALVADOR LEY, pianist, and the SHOREMOUNT SINGERS will give the first New York performance of Glinka's Polonaise.

OLGA LLANO was soloist at Chautauqua Amphitheatre, Aug. 16; CARLYLE SEYMOUR at Phi Beta Convention, Cincinnati; LAURA KING is on a concert tour of Eastern States all are Rollins College winners of outstanding Guild honors.

One young winner of National Guild honors has the "Boston Symphony habit"—this summer marked the sixth appearance of LUISE VOSGERCHIAN as soloist with that great orchestra.

There will be a National Guild luncheon on Jan. 1 at the Music Teachers' National Association meeting in Boston.

G. W.

TODD DUNCAN, AT ELMIRA, N. Y., COMMUNITY CONCERTS,

goes over his program with his accompanist, William Allen, and Mrs. John A. Mathews, president of the Elmira Community Concert Association since its inception 18 years ago. The Elmira Community Concert Association is now anticipating its 1947-48 double series, with two consecutive performances each for Sascha Gorodnitzki, pianist; the Indianapolis Symphony, Fabien Sevitzky, conductor; Charles Wagner's production of Madame Butterfly; and Christopher Lynch, tenor. The double series came about because for several years the association has had a waiting list; this year they sold out their auditorium twice over in the regular one-week campaign and now boast a membership of 4,600.

National Symphony Announces Season

WASHINGTON, D. C.—The National Symphony Orchestra, Hans Kindler, conductor, announce their 17th season (1947-48), beginning in October. There will be two series at Constitution Hall, 10 concerts on Wednesday nights (all subscription) and 12 on Sunday afternoons. Nine concerts will be given in Baltimore (16th season). Soloists are: Rubinstein, Myra Hess, Vronsky and Babin, Moiseiwitsch, Templeton, Gorodnitzki, Pressler, pianists; Pinza, MacWatters, Varnay and Carter, singers; Morini, Spivakovsky, Makovsky and Eidus, violinists. Guest conductors are Georges Enesco, Igor Stravinsky, Tauno Hannikainen and Howard Mitchell. There will be special performances of ballet by the Ballet Russe de Monte Carlo and the Hurok Ballet. In addition, the annual series of Students' Concerts are to be given in the high schools of the District of Columbia. On tour the orchestra will play 50 concerts through the Northeastern States and the South.

Philadelphia Orchestra Novelties

The Philadelphia Orchestra will play the first of 10 New York concerts, Oct. 7, at Carnegie Hall. Eugene Ormandy will lead seven of the series. Guest conductors will be Pierre Monteux, Oct. 28, and George Szell, Jan. 20. Alexander Hilsberg, assistant conductor, will appear Feb. 3, with Jacques Thibaud, violinist. Other soloists will be Gertrude Ribla, soprano, in excerpts from Berg's Wozzeck at the opening concert; Alexander Brailowsky, Nov. 18; Menahem Pressler, pianist, Dec. 9; Zino Francescatti, Feb. 24, and Rudolf Serkin, March 16, all under Mr. Ormandy. His final concert, March 30, will be without soloist.

Mr. Ormandy will offer several first performances, among them Samuel Barber's Suite from the ballet Medea; Max Brandt's The Wonderful One Hoss Shay, Hindemith's Theme and Four Variations; First Symphony by Vincent Persichetti, and Harl McDonald's Saga of the Mississippi.

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NEW BOOKS AND MUSIC FROM LEADING FIRMS

THE MUSIC OF SCHUBERT, edited by Gerald Abraham. W. W. Norton & Co., Inc. $3.75.

This book follows the same plan and layout as The Music of Tchaikovsky, also a Norton volume edited by Abraham. Over 200 pages of text are followed by some 30 of musical illustrations, and the text includes essays by different authors. Otto Erich Deutsch writes about Schubert the Man; Mosco Carner about the orchestral music; J. A. Westrup about the chamber music; Kathleen Dale discusses the piano works; Alec Robertson the songs; A. Hyatt King the music for the stage; Carl A. Rosenthal and Abram Loft the church and choral music; and C. L. Pritchard the Schubert idiom. There are a chronological table, a bibliography, and a chonological list of compositions.

Although this is a serious, well documented and musical study, the actual reading is none too interesting. As a matter of fact, the general music lover, unless he is well up on his harmony and theory, may find it tough going. Curiously, there was little of this extended analysis in The Music of Tchaikovsky, where the authors dealt more with concepts than the actual harmonic bricks and straw. Abraham and his associates are, of course, musicologists of repute, and the opinions in this book must be considered with respect. The bibliography, too, is a good piece of work, while the list of Schubert's compositions would be hard to locate elsewhere. Thus, The Music of Schubert is more for the specialist than the average, untrained concert-goer.

MUSIC IN THE ROMANTIC ERA, by Alfred Einstein. W. W. Norton & Co., Inc., N. Y. $5.

On the very last page of this book the author sets forth one of its most important concepts: ". . . the Romantic era, as a symbol of cleavage and of the will to overcome this cleavage, is an eternal principle of art." All of the Romantic composers faced this cleavage—the problem of how to express musically a period that did not believe in the formal balance and equilibrium exemplified in the music of Haydn, Mozart and Beethoven. Each of the great Romantics—Schubert, Schumann, Chopin, Mendelssohn, Liszt, Wagner and Brahms—coped differently with the problem, but each was motivated by principles common to all.

Dr. Einstein sets forth the factors that played on each. This book deals with ideas, not biography. It traces the changing relation of the composer not only to society but to other composers. There is not much that is new between its covers, but it synthesizes information in a logical, thorough manner. Nearly every facet of romantic music is examined, the year 1880 being taken as the far end of the Romantic movement. Minor figures are briefly mentioned, but the major share belongs to the important composers. The third part of the book deals with the musical esthetics of the Romantics, and, although necessarily sketchy, is highly provocative. It is safe to recommend this book to all intelligent music-lovers, and in addition it would make a superb college text.

New Study in Aesthetics

IN SEARCH OF BEAUTY IN MUSIC, by Carl E. Seashore. The Ronald Press Company, N. Y. $4.50.

Dr. Seashore is perhaps the country's outstanding authority on the psychology of music. His musical aptitude tests remain standard apparatus for measurement, and his list of contributions to the scholarly journals is long and impressive. This new book is subtitled "A scientific approach to musical esthetics." Seashore approaches the problem from the points of view of psychology and physics. In all truth, however, there is much more about the physical side of music—that which is capable of scientific measurement—than aesthetic problems themselves. The author, of course, would be the first to admit this. He is interested in providing a basis upon which to work, and much of the early part of the book concerns itself with those elements of musical interpretation and esthetics that can be demonstrated in the laboratory. Seashore admits that beauty may be—most likely is—a purely subjective factor, but he nevertheless does not find it incompatible with the objectivity of science. A good number of musicians will disagree with his ideas, though none can dispute his laboratory findings. Whether the latter mean as much as Dr. Seashore claims they do is another matter, and one for the reader to decide.

How Composers Work

THE MUSICAL WORKSHOP, by Frederick Dorian. Harper & Bros., N. Y. $4.

Dr. Dorian has made a painstaking attempt to delve into the inner workings of composers. He examines all influences that may have had a bearing on the actual composition of a work. These include not only the actual mechanism of writing—the author looks at sketches, manuscripts and revisions—but external factors like love of nature, dreams, paternal influence, or personal relationships. Much is made of the craft of composition and the methods by which the composers overcame their struggles with form and content.

It cannot be denied that much interesting information is present. As far as possible, Dorian has gone to basic sources—the words of the composers themselves. What Beethoven has to say about counterpoint or Mozart of opera is of unfailing interest. The conclusions that Dr. Dorian draws, however, are apt to verge on the platitudinous in many instances. What can he prove? That a composer depends equally upon inspiration and craftsmanship? A self-evident point, but one which is belabored mightily.

Revised Record Survey

NEW GUIDE TO RECORDED MUSIC, by Irving Kolodin. Revised Edition. Doubleday & Co., Inc., N. Y. $3.50.

The first edition of this book was published early in 1942; it has been brought up to date with the addition of about a thousand items. Concerned only with recordings presently available in the domestic catalogues, it does not list items that have been cut out, foreign recordings, or light music (with the exception of Johann Strauss and one or two others).

It is by far the best book of its kind. Mr. Kolodin, the music critic of the New York Sun, is one of the oldest record reviewers, in point of service, in the country, and has a musicianly approach to his specialty. The book is arranged alphabetically by composer, and comments are made about each disc with which the composer is represented. In the case of duplications, an analysis of the merits of various sets are made.

Naturally Kolodin has his preferences. He seems to like Toscanini, Beecham, and Rubinstein, among others; has unkinder things to write about Brailowsky and Kilenyi, for instance. His remarks on recording quality are very accurate, and there are few instances where it would not be safe to ride along with his judgments. There also is a long introductory essay entitled American Records and Their Makers which analyzes the current output and comes to some provocative conclusions about the lack of enterprise shown by American recording companies.

A BIRDS-EYE HISTORY OF MUSIC, by Eduard Reeser. JOH. SEB. BACH, by E. W. Schallenberg. LUDWIG VAN BEETHOVEN, by Wouter Paap. MAURICE RAVEL, by Frank Onnen. The Continental Book Co. $2.50 each.

Each of these four volumes is a Symphonia Book, each was printed in Holland, and each was translated from the Dutch into English by W.A.G. Doyle-Davidson. They have been issued in this country by Bonnier Publishing House.

These probably are the first four of a series. A Bird's-Eye History gives the general purpose: "for those who, fond of music and interested in its composers, as yet know nothing at all about its historical development . . . a first introduction for the interested laymen." Dr. Reeser has in a short space (all the volumes, incidentally, are under 100 pages) presented the main facts, with special emphasis on pre-Bach music. The essay on Beethoven is on a more elementary level, though well organized. The Bach is a well organized, appreciative piece of work, and the Ravel is the most scholarly. In the latter there is less biography than an effort to ascertain Ravel's place in music today.

None of the four, it is good to say, write down to the public. There is nothing new presented, naturally, but the material is set forth soberly and clearly. As an introduction to the three composers and an introduction to music they can be recommended not only to the layman but even more to the intelligent youngster. The print is large, the format clear in each instance, and there are many illustrations. One's only reservation concerns the actual editing; in spots the translations are awkward and the punctuation not too logical. In future editions, too, the list of Ravel's recordings could be brought up to date.

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Orchestral Score

SYMPHONIC STUDIES FOR ORCHESTRA, by Alan Rawsthorne. Oxford University Press, London. New York agents, Carl Fischer, Inc., $5.25.

Rawsthorne is a composer who is not played much in this country but who is very popular in England. His piano concerto is often programmed there, and these Symphonic Studies have become a standard part of the British repertoire. They are in one movement and take about twenty minutes to play. The composition is a fusion of modern and post-romantic elements, with an occasional Mahleresque instrumental touch. The scoring, which is for full orchestra, includes bass clarinet, double bassoon, bass trombone, and celesta in addition to the normal instrumental compliment.

Piano Concerto

CONCERTO HEROIQUE FOR PIANO AND ORCHESTRA (two-piano arrangement), by Jean Hubeau. Durand & Co., Elkan-Vogel sole U.S. agents, Philadelphia. $6.50.

One is reminded about the old saying that in every French composer's breast there lies a slumbering Massenet. Hubeau here has written a two-movement concerto that has grand contours and will cause a big pianistic splash when played. Despite certain modern harmonizations, it has more than a quota of Franckian suggestions, as well as indications of Charpentier and Chausson. The piano writing is full and brilliant, and a big technique is needed to cope with it. Concert pianists in search of an unfamiliar concerto might find it worthwhile to go through this.

For Band

GRAND SYMPHONY FOR BAND (Funeral and Triumphal), by Hector Berlioz. Mercury Music Corp., N. Y. Full band with conductor's condensed score, $6.50.

Richard Franko Goldman believes that the Berlioz Funeral and Triumphal Symphony is the greatest original work ever written for the concert band. He has revised it for modern use (some of the instruments Berlioz used are obsolete) and presented its American premiere at a Goldman Band concert last summer. The above score is the third movement, titled Apotheosis. It contains a chorus, of which the words in this edition are given in English only. Goldman has edited the work so that it can be played by any normally constituted high school band. He also has indicated cross-cues so that smaller bands can attempt it.

SERENADE FOR FIVE INSTRUMENTS, by John Verrall. Music Press, Inc., N. Y. Score and parts, $2.50; score $1.50.

The scoring here is for flute, oboe, clarinet in B flat, horn in F and bassoon. Verrall began the work while in the army in 1944; it was revised and a fourth movement added in 1946. Aside from the slow movement, a Nocturne, the work moves in an energetic fashion, with some biting dissonances. The part-writing may pose some problems for the various instruments, but the balance is skilfully arranged for maximum color effects.

For Cello and String Orchestra (or Piano)

RHAPSODY, by Anis Fuleihan. Carl Fischer, Inc., N. Y. Piano and cello version. $1.50.

Originally composed for cello and strings, this edition is a reduction by the composer for cello and piano. The score and string parts are available on rental from the publisher. As the title implies, the piece is in one movement and is typical of Fuleihan's energetic, dissonant style. A strong motto theme makes an insistent appearance, and there is a good measure of lyric content. The writing is not so difficult that recitalists alone should investigate the music.

For Cello or Bassoon and Piano

ROMANZA, by Walter Golz. Composers Press, Inc., N. Y. 75c.

Golz' piece is a neo-Schumanesque sketch with a markedly romantic melodic outline and mostly diatonic harmonies. Both piano and solo parts are easy to handle, and the piece can be recommended to students. The key is A minor.

For Violin and Piano

SONATA, by Henry Cowell. Associated Music Publishers, Inc., N. Y. $2.75.

Dedicated to Joseph Szigeti, this sonata has five movements—Hymn, In Fuguing Style, Ballad, Jig, and Finale. All movements are marked by American rhythms, accents and melodies. Cowell has assembled his material well and provided an interesting, if difficult, addition to the concert repertoire.

For Voice and Piano

ART SONGS OF SOVIET RUSSIA (Panorama of Soviet Life in Song), compiled and edited by Charles Haywood. Edw. B. Marks Music Corp., N. Y. $1.50.

Nineteen songs are included in this collection. They are by Davidenko, Sergeev, Kabalevsky, Sherfedinov, Kankarovich, Koval, Milyutin, Kompaneetz, Miaskovsky, Korchmaryov, Polovinkin, Khatchaturian, Krasev, Ippolitov-Ivanov, Shtreicher, and Kartzev. To quote briefly from the foreword by Charles Haywood, "The aim of this volume has been to present such songs as offer musical commentary on the great social, political and cultural changes that have taken place in the U.S.S.R. since the Revolutionary days of 1917." The original Russian texts are included, with English adaptations by Olga Paul.

WE LOVE AND DREAM, by Pierre Luboshutz. J. Fischer & Bro., N. Y. 50c.

Pierre Luboshutz has set his song to a poem by concert manager Marks Levine, part of which reads as follows: "We love and dream with but our eyes, Afraid to face farewells, good-byes, Intent to hold what here transpires, A fond embrace of tears and sighs. We love and dream with but our hands, Held tight and fast in shifting sands. Of time and tide and careless play that lead us on, perhaps astray. . . ." It is available for high or medium voice.

TO REST IN THE GLORY, by Edmund Goulding. G. Schirmer, Inc., N. Y. 50c.

Both words and music were written by Edmund Goulding. The text is somewhat of a threnody: "She has passed with the rest in fulfillment and plan, she has followed the course of her God! . . . Comfort must come with the sweet spell of time to quiet grief, and the pain, and the heartache!" The music is naturally slow-moving, with a pronounced, singable melody over a harmony that is predominantly diatonic. The range is from middle C to G flat (or optional A).

AT THE FEET OF JESUS and ON THE DUSTY ROAD, by Hall Johnson. Carl Fischer, Inc., N. Y. 60c each.

At the Feet of Jesus is to be sung in the style of a Negro spiritual and The Dusty Road is a work song. Both have been set by Hall Johnson to melodies by Toy Harper, and both are for medium voice. The harmonizations are simple, but the treatment is more akin to the art song than anything else.

For Piano Solo

SONATE PATHETIQUE, by Beethoven; edited by Silvio Scionti. Mills Music, Inc., N. Y. 85c.

This new edition of one of Beethoven's most popular sonatas is distinguished by large, clear print and full pedal instructions. The latter are exceptionally complete. There are also editorial suggestions about phrasing, counting, and tone quality, as well as critical annotations. The work is carefully fingered.

With the Publishers

A contest for American composers in celebration of the Duluth Symphony Orchestra's 15th anniversary has been announced. The work should be five to seven minutes in length. A performance by the Duluth Symphony under the direction of Joseph Wagner, on April 23, 1948 and publication by Mills Music Company will be the prize for the winner. Entry blanks may be obtained by writing Mr. A. M. Miller, manager of the Duluth Symphony. . . . The Composers' Forum, directed by Ashley Pettis, announces that it has received an appropriation of $500 from the Alice M. Ditson Fund toward its proposed budget of $5,000 to carry out its extensive plans for 1947-48 season, beginning Oct. 25 at the McMillin Theatre of Columbia University. The Forum is under the sponsorship of the Music Division of the New York Public Library. . . . Schillinger Musical System courses have been added to the schedules of Chicago Musical College, Saltman Studios in Boston, and the San Jose State College in California.

Eleazar De Carvalho, Brazilian conductor, recently conducted the first performance of Peter Mennin's Folk Overture in Brazil. . . . Hans W. Heinsheimer, formerly of Boosey & Hawkes, has been appointed Director of Symphonic and Dramatic Repertory at G. Schirmer. . . .

A new and enlarged edition of Clare Reis' Composers in America has been issued by The Macmillan Co. The survey, alphabetically arranged, lists composers during the last thirty years who have composed music in this country. This includes men like Hindemith, Montemezzi and Martinu as well as native-born composers. Brief biographical notices and lists of the important works of each composer are presented. . . .

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IN A GLASS OF WATER BEFORE RETIRING, by William Bergsma. A FABLE and MADRIGAL, by Norman Dello Joio. The first in this modern choral music series is set to a poem by Stephen Vincent Benet and is arranged for soprano solo and piano accompaniment. A Fable is for tenor solo with piano accompaniment, and the verse is from Vachel Lindsay's "The mouse that gnawed the oak-tree down." Also sung with piano accompaniment is Madrigal. The lyrics, adapted from a poem by Christina Rossetti, having a setting for four-part chorus of mixed voices, tempo marking is *lento*. BERCEUSE, by Armas Jarnefelt. CROATION SERENADE, arr. by Frances Harley. ROADWAYS, by Harold N. Finch. These three issues are in the Walter Aschenbrenner series of choruses and are all either edited or arranged under Mr. Aschenbrenner's supervision. Berceuse has a soprano solo and is sung with piano accompaniment. Croation Serenade and Roadways are both sung *a cappella* and are just for mixed chorus. Carl Fischer, Inc., N. Y. 16c, 20c, 18c, 16c, 16c, & 15c respectively.

CUEURS DESOLEZ (Hearts in Despair), by Josquin des Pres. AVE MARIA, by Jean Mouton.

A continuation of the Dessoff Choir Series' music of the French Renaissance. The editing and introductory notes are by Paul Boepple. Music Press, Inc., N. Y. 20c & 15c respectively.

OH, YODY, YODY; THE BOATMAN AND THE MAIDEN; THERE WILL I DON MY CLOAK, arr. by Rathaus. All of these are Polish folk-songs with choral settings by the Austrian composer, Karol Rathaus. The texts are in both English and Polish and the music is colorful and appealing. These songs are also available in SSA. M. Witmark & Sons, N. Y. 16c 18c, & 16c.

SONG OF THE VOYAGEURS, by George F. McKay. This is a Canadian Boat Song set to lyrics by Thomas Moore. It has many lovely solo lines against chordal accompaniment. J. Fischer & Bro., N. Y. 15c.

STEAL AWAY, by George Lynn. A spiritual paraphrase to be sung *a cappella*. There is a piano accompaniment for rehearsal only. Mills Music, Inc., N. Y. 20c.

SSA

COCKLE SHELLS, by Hermene Warlick Eichhorn. This old English song has been arranged for mezzo-soprano solo and women's voices with piano accompaniment. J. Fischer & Bro., N. Y. 16c.

THE ENDLESS SONG, by Alliene Brandon Webb. A moving love song in three-part arrangement with a simple piano accompaniment. ECHOES FROM STRAUSS, arrangement and words by Frederick Roy. Vienna Life, Vienna Woods, Artists' Life, Blue Danube, The Emperor, Vienna Woods and finally the Blue Danube are the Strauss melodies included in this chorus for treble voices. PAVAN, by William Byrd. From the Fitzwilliam Virginal Book this Pavan has words by Charles Rittenhouse and a contemporary arrangement by L. R. Bell. It is sung *a cappella*. SUABIAN FOLK TUNE, arr. by Leslie R. Bell. A rhythmic tune which is sung unaccompanied. Mills Music, Inc., N. Y. 25c, 20c, 15c, and 20c, respectively.

OPEN YOUR WINDOW, by Daniel Wolf. Set to a lyric by Mabel Livingstone. This is a spirited ballad type song. Carl Fischer, Inc., N. Y. 18c.

GWENDOLYN WALTZES, words and music by Samuel Richards Gaines. A typical lilting waltz by the late American composer-organist, for full chorus of women's voices with piano accompaniment. G. Schirmer, Inc., N. Y. 25c.

SSAA

CANTICO AL NINO DIOS, arr. by Lewis Niven. A Mexican folksong meaning A Song for the Little Jesus, with both English and Mexican lyrics. The second and third verses are by Maria de la Luz Grovas. J. Fischer & Bro., N. Y. 15c.

LULLABY, by A. Liadov. Transcribed and edited for four-part chorus of women's voices and soprano solo by Igor Buketoff. It is to be sung *a cappella*. G. Schirmer, Inc., N. Y. 12c.

TTBB

GOOD ALE, by Richard Donovan. Set to a poem by John Still, this is an energetic male chorus with piano accompaniment. There is a brief tenor solo. Carl Fischer, Inc., N. Y. 20c.

On the Lighter Side

GOLDEN DAYS, and I'VE GOT RHYTHM, from Student Prince and Girl Crazy, have choral arrangements for four-part mixed voices by Clay Warnick. MEMORY LANE has a three-part arrangement for women's voices by Douglas MacLean. Harms, Inc., N. Y. 20c, 18c, & 15c respectively.

DANCE OF THE PAPER DOLLS, and A LITTLE BIT OF HEAVEN. Both have either SA or TB arrangements by Douglas Maclean, and are sung with piano accompaniment. M. Witmark & Sons, N. Y. 15c each.

YOUR EYES HAVE TOLD ME SO is now available for TB, SA, or SSA, in Douglas Maclean arrangements. Remick Music Corp., N. Y. 15c.

NOSTALGIA, by A. Louis Scarmolin set to a text of Marion J. Daly. This is a four-part chorus of mixed voices with piano accompaniment. Carl Fischer, Inc., N. Y. 15c.

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BERNICE FROST SAYS . . .

THE PIANO STUDENT IN HIGH SCHOOL

Each fall, after the season has begun, teachers write of the discouraging situations arising from the discontinued piano study of the high school age group.

These students have, for the most part, averaged six to seven years' study and many have done good work. They have perhaps no desire to discontinue lessons, but after a few weeks of school they realize it is impossible for them to keep the piano practice going, with all of the outside school activities, the endless home work each night and the extra social activities every weekend.

One teacher writes that nine of her better pupils happened to enter high school this fall and all found it impossible to continue piano lessons, even every other week.

This is disheartening, to be sure, but the teacher can find much satisfaction in the fact that these nine pupils, before reaching high school age, had attained the ability to play the more advanced piano literature well. This accomplishment will no doubt carry them over these years, and they may resume their study later.

•

Many teachers in these situations may find that they have been at fault, as many cases show that pupils have been allowed to progress too rapidly and that they welcome high school as an excuse to stop studying.

Other teachers find that they have not prepared the pupils to sight-read easily and well. This is deplorable since a social group of this age does not particularly enjoy listening to a sonata, Bach Invention or even lighter classic numbers. A good sight-reader, on the other hand, will always help the cause of piano study, being a popular member of any group because of this accomplishment, and eventually will be given due credit for the ability to perform more serious music.

•

The faults within ourselves can easily be overcome, but there is much to be done outside the profession until every high school gives credit for piano study and permits piano students to practice during study periods in practice rooms in the high school buildings.

The situation is steadily improving, but there is room for more. Our efforts must be centered first upon the parents, who are the real power and could bring immediate results if they desired. The superintendent must also understand the value of music; and an improved musical outlook for the board of education would be helpful in bringing about this necessary change.

•

Using Syllables

In my beginning lessons for all-age pupils, I use the singing approach. Some of the pupils who have had music in school like to sing with the syllables. Is there anything objectionable about this? L. G.

If the singing of the syllables helps the pupil in the first playing, there is no reason not to urge them to use them. In fact, they should prove helpful especially if you are stressing direction and interval recognition as you progress.

5/4 Meter

How do you present 5/4 meter to a younger pupil? Is a ten-year-old too young to have an unusual meter?

W. B., OHIO.

There is nothing difficult in 5/4 meter. Present it as an even group of five, rather than a combination of two and three, or three and two. Let pupils play scales slowly in groups of five, with very slight accent on "one."

Change of Attitudes

Is there a good solution to the change of attitude of many "teen-agers" who come from other teachers and are utterly surprised at our assigning only the best music, such as Bach, Haydn, Mozart, etc.? They have been accustomed to lighter music and openly rebel at anything good. What can you suggest?

SISTERS M. N. AND M. B.

My first suggestion would be to ask these pupils why they chose to come to your school of music for lessons. They must have done so because they thought your instruction would be good. That being the case, they must follow your instruction. In order to make the change less drastic, you might allow them to sight-read some lighter music for a few weeks, then gradually present some of the Schubert Waltzes, melodious Mozart, etc., for sight reading.

Group Lesson Fees

Should one receive a larger fee per hour for group work than for private instruction? M. C.

A slightly higher fee is suggested for groups of four or more in an hour lesson.

A Letter

The following letter was welcome and should be interesting to all:

Dear Miss Frost:

I agree heartily with both you and "L.C." on correct hand position for children from five to eight years of age. Thanks! I thought I stood alone there.

As to J.A.W.'s problem of putting new pupils back, I agree with you when the pupil frankly admits that the work is too difficult.

This problem is usually due to a lack of supplementary material, so I select a book of pieces interesting in context which will help supply the lack, start a review of technic from a new angle, and put the offending text "on ice" for a specific time. I commend their best points, and start a campaign on their worst. Their own interest in some phase of music may supply the answer. While we take a side path on hymn playing, improvisation, or composition, they are gaining ground, and are amazed at how easy the "defrosted" text has become.

I never say "put back" in these cases, the boys "back track," the girls "try a different path."

Sincerely,
B. B. R., MICH.

Menahem Pressler, Prize Pianist, To Make U. S. Tour

The 18-year-old Palestinian pianist, Menahem Pressler, who a year ago flew here from Tel-Aviv to enter San Francisco's first international music contest and won the $1,000 Debussy Prize, will make his first American tour in 1947-48. His engagements include four concerts with the Philadelphia Orchestra on Dec. 5, 6 and 8 in Philadelphia and Dec. 9 in New York; with the Buffalo Philharmonic on Dec. 2, the Indianapolis Symphony, Jan. 23 and 24, the National Symphony in Washington on March 14, the Des Moines Symphony on April 18, and at the Columbia, S. C., Festival on April 30.

National Orchestral Association Opens Season

The National Orchestral Association begins its 1947-48 season on Oct. 1, rehearsing regularly on Monday, Wednesday and Friday afternoons. Membership in this training orchestra is an apprenticeship for professional work with orchestras. All musicians who can pass an audition consisting mostly of a demonstration of technical proficiency in their instruments and a sight-reading ability are eligible for membership. All training is given free of charge. For application blanks, write to the National Orchestral Association, 119 W. 57th Street, New York 19, N. Y.

Activities of the Artists

Chilean-born Ramon Vinay sang in Italy this summer in Otello and Carmen with the National Grand Opera, Giorgio D'Andria, director, before returning for Metropolitan Opera and concert engagements.

Another artist to return from Europe in October is Zinka Milanov, who will sing in opera and concert in the United States.

Efrem Zimbalist will be soloist in his new Violin Concerto in C Sharp Minor on Nov. 28 and 29 with the Philadelphia Orchestra.

Eugene Conley, who returned Sept. 17 from making his Italian debut in Boheme and Rigoletto in Genoa, Turin, Naples and Florence as guest artist with Giorgio D'Andria's National Grand Opera, appeared in the City Center season on Sept. 25 in Don Giovanni. He has been chosen for the title role in the City Center's revival of Werther on Oct. 2.

Margaret Sittig, violinist, with Frederick Sittig at the piano, gave a recital on Sept. 9 at The Inn, Buck Hill Falls, Pa., following appearances in Bar Harbor, Me., and at the Art Association of Newport, R. I.

Bruno Walter flew to Europe recently for appearances with the Vienna Philharmonic Orchestra at Edinburgh Festival and London Philharmonic in England, and returns to conduct the New York Philharmonic, Jan. 15.

André Kostelanetz and Lily Pons returned on the SS. America, Sep. 11, after a four months' concert tour of England, France and Belgium. Mr. Kostelanetz conducted the Brussels Symphony, the Paris Conservatoire Orchestra and the London Symphony, with Miss Pons as soloist in Brussels and Paris.

Giorgio Ciompi, Italian violinist, will make his American debut on Oct. 14 at Carnegie Hall, with a recital to follow at Jordan Hall, Boston, on Oct. 21.

Alton Jones, pianist, was a recitalist during the Juilliard Summer Festival, after engagements in Connecticut, New York, Pennsylvania and Maryland. His next New York recital will be at Town Hall on Feb. 28.

William Steinberg, guest conductor at Hollywood Bowl, included in his engagement there a concert version of Madame Butterfly on Aug. 24, the first time the work was heard at the Bowl.

George Szell, musical director of the Cleveland Orchestra and guest conductor of the New York Philharmonic-Symphony during the last fortnight of December, the last week of February, the first week of March and a private concert for members of the Philharmonic-Symphony Society on Dec. 22, returned recently on the SS. Queen Mary after four months abroad.

Victor Babin, of the two-piano team, Vronsky and Babin, writes from Santa Fe, N. M., that he has completed a cycle of eleven songs called Beloved Stranger to words by his neighbor, the poet Witter Bynner, taken from the book of the same name. During the composing of the cycle the two artists were in frequent conference.

Clara Sussman, violinist, and Joseph Shortmeyer, tenor, were convention soloists for the National Institute of Governmental Purchasing and were heard at the annual dinner on Sept. 7 at the Hotel Pennsylvania.

Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, will make a six weeks' European tour in the spring of 1948, conducting in London, Paris, Vienna, Amsterdam and Milan. He will include American works on his programs.

The Hebrew Arts Committee announces the sixth season of the Kinor Symphonietta, Siegfried Landau, conductor, opening Sep. 21 at the Educational Alliance. Kinor is devoted exclusively to the advancement of Hebrew orchestral works; it is a semi-professional ensemble permitting able instrumentalists to participate in its pioneer work.

Eleazar de Carvalho, young Brazilian conductor who was active at Tanglewood this summer, has been engaged by Serge Koussevitzky to conduct the Boston Symphony Orchestra in a series of concerts this winter. He conducted four North American works by Barber, Harris and Copland at an Independence Day concert by the Brazilian Symphony Orchestra on Sept. 7.

Dr. Antonia Brico, American symphony conductor, sailed August 22 on the Drottningholm to open the Helsinki Symphony season at the invitation of Jan Sibelius, whose guest she will be, by giving five concerts of music by Sibelius and American composers. Two of her young pupils, Robert Nadeau and Peter Klaisle will accompany her on her European tour as a two-piano team.

Constantine Callinicos gave an open air piano recital at the Queens Seaplane Base on Sept. 7.

Annette Roussel, pianist, sailed for engagements in France and Italy on the S.S. America last month.

The first annual Children's Music Fair, a program of music appreciation for children of all ages, will be presented at the American Museum of Natural History from Oct. 20 through Oct. 31 under the co-sponsorship of the museum and the publishers of Parents Magazine.

Valentina Aksarova, now in England, sang at Radiodifusion in Paris recently and made recordings which were broadcast. Miss Aksarova returns to the United States in October and will give a recital in New York in November.

EMMA FOOS,
contralto, gives three New York recitals this season—lieder on Oct. 15; arias and duets, assisted by Hans Melzer, bass-baritone, Jan. 20; and lieder on April 13—all at Carnegie Recital Hall, under management of Annie Friedberg.

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Peabody to Give Selective Tests

Beginning with the current fall term, the Peabody Conservatory of Music, Baltimore, will administer to all entering students selected objective tests divided into four general categories—preference, intelligence, personality and aptitude. These will be supplemented by a survey of each student's physical characteristics, training, experience and family background. They will be administered by Dr. Corwin H. Taylor, for the past two years director of guidance at the University of Baltimore. Reginald Stewart, Peabody director, hopes to secure immediate information and to help in the establishment of tests to measure accurately musical aptitudes and predict success in the various musical fields.

Another innovation of this conservatory is an invitation by Mr. Stewart for other leading musical institutions of the United States and Canada to participate in an exchange of students. "The plan," according to the Peabody director, "envisages the visiting student spending at least three days on the campus in which time he will mingle freely with other students, attending lectures, concerts and social affairs. He will, of course, be recommended by the principal of his own institution and will be given his choice of a recital or an orchestral appearance." This project is designed to give concert experience to promising students before a discriminating audience; to broaden their opportunities for future engagements, and to provide occasion for the exchange of views. Peabody will offer two such invitations during the coming winter and will send out two students in the reciprocal arrangement.

Minneapolis College Announces Faculty Additions

MINNEAPOLIS.—The Minneapolis College of Music recently announced the appointment of five new faculty members—three in piano and two in voice. Suzanne Cargill, concert pianist of Paris and a pupil of Alfred Cortot and Marcel Ciampi, who at 15 won the First Prize of the Paris Conservatory, will conduct a series of master classes and private lessons. Ruth Havlik and Eugene Wylie, graduates of the college, are the other two new members of the piano faculty. Alvira Osterberg, Juilliard School graduate, and Helen Port, sopranos, are new voice members.

College activities include the Minneapolis College of Music Orchestra under William Muelbe, which is open to students and professional players not registered at the college and had its first rehearsal Sept. 29; ensemble classes for advanced players of all wind instruments, trios, quartets, sextets, octets for brass and woodwinds, held weekly under the direction of William Muelbe; classes in chamber music conducted by Louis Krasner, concertmaster of the Minneapolis Symphony; and the College Choir under Peter D. Tkach, which began its two weekly rehearsals on Sept. 16. Henriette de Constant, assistant first cellist of the Minneapolis Symphony and member of the faculty, and Mme. S. Cargill will be presented in joint recital in the College Auditorium on Nov. 25 and Ruth Havlik, pianist, will appear as soloist in the first series of orchestral concerts scheduled for October under William Muelbe.

Capacity registration for classes, which began Sept. 15, was announced by Marie Holland Smith, director.

Mannes School Adds to Faculty

The Mannes Music School opens its 32nd season on Oct. 2. The following new members have been added to its faculty: Helen Airoff and Marcella Eisenberg, violin; Ardyth Alton, cello; Eric Simon, instrumentation; Louis Graveure and Teun Don, voice; Otto Guth, coach and Assistant Musical Director of the Opera Department.

Koussevitzky to Conduct Juilliard Orchestra

Serge Koussevitzky will direct the Juilliard Orchestra in a special concert in Carnegie Hall on May 9 next, according to an announcement made by William Schuman, president, at the convocation exercises of the school, Sept. 12.

The concert will be in addition to the two annual Carnegie Hall programs given by the Juilliard Orchestra and the Juilliard Chorus on Feb. 22 and April 5, respectively. The proceeds will go to the Student Aid Fund of the school.

Colorado College Ends Record Summer Music Season

COLORADO SPRINGS, COLO.—Colorado College has finished a summer of record achievement, with the largest enrollment in its history in the music department.

During the summer the String Sinfonia presented 17 works, including new and rarely heard scores; broadcast four times, twice for the Rocky Mountain Region and twice for the ABC Western Hemisphere network; accompanied the chorus in the Shova Chapel. The Sinfonia, conducted by Roy Harris, conductor-in-residence, was coached by Josef Gingold, Frank Costanzo, Ferenc Molnar and Luigi Silva, who also formed a string quartet and gave performances.

The Colorado College summer music festival presented 98 compositions from 16th century to the present, with 22 works by Americans and 19 by Europeans. In addition to 14 concerts, the season offered 22 broadcasts, 12 originating in Holiday House, the home of Roy and Johana Harris. Four student concerts were given, three by artist-students of the college and the other a program of works by students of the composition department. More than 5,500 people attended the concerts.

Louise Jenkins Singers Heard

Marguerite Corriveau, pupil of Louise Jenkins, sang before clubs in Pennsylvania in August, in Lansford, Pottsville and Middleport, all with five piece orchestra, and for two clubs in Tamaqua. Madeline Moore was soloist over WWRL; Maureen O'Brien has appeared for two months at a club in Rockaway Beach, N. Y., singing at least nine songs an evening.

Dumesnil Gives Omaha Classes

OMAHA.—Nebraska Federation of Music Clubs brought Maurice Dumesnil, concert pianist and teacher, here in summer master classes, during a fortnight, at Joslyn Memorial, which drew a large and interested attendance. Mrs. Roger Gleason, president of the Federation, and Miss Myrtle Cole, vice-president were assisted by local committees and a group of outstate sponsors.

H. M. R.

REPERTOIRE CLASS OF BERNARD TAYLOR, at the Juilliard School of Music, season 1947. (Photo by Standard Studios.)

TAGGART CASEY
(Photo by Rossi, N. Y.)

Taggart Casey in N. Y. Recital

Taggart Casey, bass-baritone, recently was heard in recital at the studio of his teacher, H. Maurice-Jacquet, in Steinway Hall.

In a program including Mozart, Rossini, Tosti, Cimara, Flegier, Thomas, Brahms, Dunhill, MacGimsey and Leoni numbers, he displayed a well trained, sonorous voice of unusual range, used with good phrasing and clear diction. His personality is a pleasing one.

This was Mr. Casey's first vocal appearance since his honorable discharge in June from the U. S. Army, in which he served as a captain.

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When young Mina Cravi and other artists sing performances which win press and audience approval, there is usually somewhere in the hall a man who listens acutely to every note and phrase, who watches the timing of each action and detail of characterization. In after-discussion he is unrestrained in expression of his likes and dislikes and uninfluenced by applause or opinions of other hearers. This is Maestro Uriel Nespoli, the sole teacher and coach of Miss Cravi and other promising opera stars. Since he has guided their study, he is the final criterion as to the results.

Maestro Nespoli is well qualified to be an arbitrary authority on singers. In times past he did his own voice work with Vergine and Lombardo and for some years specialized in the study of scores, interpretation, orchestration and conducting, with Mancinelli, Mascagni and Mugnone, who called Nespoli "my brilliant pupil." For the more modern works Mr. Nespoli took his performance ideas and directions from his friends, the composers themselves, Puccini, Mascagni, Giordano, Leoncavallo and others who dominated the Italian opera field during his period of study and active artistic work in Europe.

Before coming to New York the conductor was engaged for orchestral and opera direction in Holland, France and various Continental capitals. He was offered a post at the Paris Opera but a South American contract prevented the fulfilling of that assignment. Under his baton such singers as Caruso, Bonci, and others appeared. And his press book carries congratulatory letters and cables from royalty and celebrities in the diplomatic world.

In America Mr. Nespoli has organized and conducted orchestral and opera groups in Houston, Tex., at the New York Hippodrome, the Warner Bros. Hollywood Theatre in New York, the Brooklyn Academy and on tour. He has established a large private studio in the Metropolitan Opera House Building. Here he coaches and instructs aspirants for concert and opera as well as his "arrived" artist-pupils, who utilize his wise surveillance to protect their voices and careers.

Nespoli predicates his instruction on two basic requirements, the fundamentals of tone and musicianship, and enough time for adequate preparation. Without these, he insists, there is no singing success possible. In his leisure moments the conductor has set to music works of contemporary poets, for which he has been honored by testimonial awards from national Poetry Associations. M. C.

URIEL NESPOLI
(Photo by James Abresch.)

Molitores Open New York Studio

Edward and Camilla Molitore, singers and teachers, who have been active in Chicago as members of the faculty of the Chicago Musical College for the past four years, have moved back to New York City and opened studios in the Steinway Building. A number of students from the Middle West have followed them to continue their singing careers under their guidance.

While in Chicago, Mr. and Mrs. Molitore taught singers active professionally in the musical life of Chicago in grand opera, in concert, on the radio and in church positions. During the past year alone 14 of their students made their debuts in leading roles with the smaller opera companies in Chicago, one was engaged by the San Carlo, another by the Chicago Civic, two in the cast of Call Me Mister (Chicago company), and one by General Mills' radio program, Hymns of All Churches.

Italy Marks Anniversaries, Says Adelaide T. Eakin

Adelaide Thomas Eakin, New York teacher of voice, recently returned from a summer visit to Italy. She attended opera performances at the Caracalla and symphony concerts at the Basilica di Massenzio in Rome, and relates that in hearing Carmen, Faust and Turandot she was impressed by the fine singing and acting of Cloe Elmo as the heroine in the Bizet work.

She also attended Bernardino Molinari's first concert since his return, conducted in Rome with the Orchestra of the Italian Broadcasting Company. Vera Franceschi, pianist from America, was soloist in the MacDowell Concerto, and Barber's Adagio was on the program, given under auspices of the American Ambassador and Mrs. James C. Dunn in the Cortile of the old University in Rome.

In a visit with her daughter to Assisi, Perugio, Orvieto and Spoleto, Mrs. Eakin was invited to attend the presentation of the young artists of the Rome and Florence opera schools. A short lyric season was attended by the venerable composer Francesco Cilea, the 50th anniversary of whose opera, L'Arlesiana, is being celebrated this year. At the end of September, a performance of Liszt's cantata St. Elizabeth was conducted by Molinari at Perugia.

Another outstanding event in Italy, Mrs. Eakin reported, will be the birth centenary in February of Luigi Mancinelli, composer, who for nine years conducted at the Metropolitan. At the Rome Opera and in his birthplace, Orvieto, his opera Paolo e Francesco will be sung in honor of the occasion.

Salmaggi Opens Brooklyn Season

The first three performances of the 1947-48 season of Alfredo Salmaggi's Popular Price Opera Company at the Brooklyn Academy of Music were Aida, Traviata, and Carmen. The Sept. 6 Aida featured the following cast: Barbara Patton, Aida; Maria Arillo (new), Amneris; Sydney Rayner, Rhadames; James Boxhill (new), Amonasro; Nino Ruisi, Ramfis; Vittorio Tatozzi (new), The King; Costante Sorvino, A Messenger.

James Boxhill, Negro baritone, lately of the U.S. armed forces, making his debut with the company, is the second singer of his race to be chosen by Maestro Salmaggi for the Amonasro role. The other was the late Jules Bledsoe, who was heard in the Salmaggi opera presentations at the New York Hippodrome during the 1933-34 season.

On Sept. 13, Traviata introduced for their season's bow Eva Tognoli, Violetta; Marion Angus, Flora and Annina; Mario Palermo, Alfredo Germont; Claudio Frigerio, Giorgio Germont; Luigi Dalle Molle, Baron Douphol; Fausto Bozza, Dr. Grenvil; and the previously heard Costante Servino as Gastone.

Maru Castagna headed the Carmen cast on Sept. 20, supported by Laura Triggiani as Micaela; Marion Angus; Lorraine Calcagno; Sydney Rayner as Don Jose; Eugene Morgan as Escamillo; William Wilderman, Costante Servino, Luigi Dalle Monte. Gabriele Simeoni conducted the three works. M. C.

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MILDAH POLIA,
mezzo-soprano and authority on French music, brought back from Paris last winter several manuscript songs which she will include in her all-French, Times Hall recital on Nov. 13. Miss Polia returns to Europe in the spring to give a Paris recital and sing again with the Association des Concerts Marius-Francois Gaillard. Miss Polia continues on the faculty of the Brooklyn Conservatory of Music, to hold her own studio classes in French plus tutoring private pupils, to coach a French-American choral group in French music unknown here, and to sing in concert as well as her regular short wave program (WRUL) on American music. Miss Polia is also putting the finishing touches on a treatise on French composers. (Photo by Bruno of Hollywood.)

Corpus Christi, Tex., Symphony Announces Soloists

CORPUS CHRISTI, TEX. — The Corpus Christi Symphony Orchestra, under the direction of C. Burdette Wolfe, has scheduled the following soloists for 1947-48: Sigurd Rascher, Swedish saxophonist; Alec Templeton, pianist; Frances Magnes, violinist; William Masselos, pianist; and Nancy Yeager Swinford, soprano. The orchestra will present a production of La Boheme, with Marita Farell as Mimi.

The organization is sponsored by the Corpus Christi Junior College music department and the Corpus Christi Symphony Society, composed of patrons who contribute to its support.

Federation Clubs Hold Session

Marie Morrisey Keith, newly-elected president of the National Federation of Music Clubs, was guest of honor and principal speaker for the organization's third annual weekend at Chautauqua. Her hostesses were three state presidents, Mrs. Warren Knox, New York; Mrs. C. Arthur Bullock, Pennsylvania; and Mrs. Freeman T. Eagleson, Ohio. The activities included an opera party, visits to Sunday afternoon's symphony concert and a reception. Mrs. Keith addressed a Woman's Club meeting on Ideals and Plans. The Kate Chase Chautauqua Music Scholarship was awarded to Douglas Williams by Mrs. Chase, in whose honor the scholarship was established.

Jonas Tours

Maryla Jonas, Polish pianist, opened her tour on Oct. 2 in Troy, N. Y. From there she moves on to Durham, N. C.; Louisville, Ky.; Nashville, Tenn.; Memphis, Tenn.; New Orleans; Houston; Shreveport, La.; Kansas City; Indianapolis; Omaha; Cedar Rapids; Cincinnati; Rockford, Ill.; St. Paul; Seattle; Missoula, Mont.; Pullman, Wash.; San Francisco; Kalamazoo; and Chicago, all before Christmas.

ROBERT MALONE
(center) with Michael Cimmini and Leonard Shelhammer, tenor GI pupils from the Malone Studios in Carnegie Hall, New York City.

PASSED AWAY

HARRY ROWE SHELLEY, 89, composer and organist, passed away at a convalescent home near New Haven, Conn., on Sept. 12. He was born in that city, entered Yale, but left to study music with Gustav Stoeckel, and later with Dudley Buck, Max Vogrich and Dvorak. He served with distinction as organist at Fifth Avenue Baptist Church in New York, the Central Congregational and Plymouth Churches and the Church of the Pilgrims in Brooklyn, also as concert organist at the residences of Rockefeller, W. K. Vanderbilt, Schwab and others. His compositions were in wide use in churches, and he had composed works for orchestra, chorus, organ and the like, as well as songs. Dr. Shelley was a member of the National Academy of Arts and Letters. His widow and daughter survive.

CLARENCE LUCAS, 80, a Canadian composer, died in Paris on July 1. Mr. Lucas went to Paris at 20 and studied with Marty, Dubois, Massenet and Gounod, later was teacher of theory at the Toronto College of Music, and conducted the Hamilton Philharmonic Society. His compositions include a cantata, The Birth of Christ, performed in the Chicago Auditorium in 1902, and several of his overtures were conducted in London by Sir Henry Wood. Mr. Lucas served as a correspondent and contributed articles and photographs of European events to the Musical Courier.

LILLIAN BLAUVELT, 74, opera soprano, died in Chicago on Aug. 31. Born in Brooklyn, she originally studied violin, then voice with Bouhy in Paris, and sang in concert in Europe after 1890 and the following year began appearing in opera. She toured in the United States with the New York Symphony under Walter Damrosch, for a time headed her own opera company. She was the wife of Alexander Savine, Serbian composer and director.

HERBERT L. WATEROUS, 78, basso, who appeared in many opera productions, passed away in Woodstock, N. Y., on Aug. 29. Born in Flint, Mich., he sang early in his career with the Metropolitan Opera for several years, then appeared with the De Koven Opera Company in Robin Hood. He had sung with Fritzi Scheff, DeWolf Hopper, Frank Moulan and many others, and was especially noted for his portrayal of Pooh-Bah in The Mikado. He had appeared in London in 1926 as Dr. Engel in Blossom Time. He leaves his widow and two sons.

GUSTAV KLEMM, 50, composer, conductor, critic, and Baltimore correspondent of the Musical Courier for the past 13 years, died on Sept. 5. Born in Baltimore, Mr. Klemm studied at the Peabody Conservatory and with Victor Herbert. After graduation from the Baltimore Polytechnic Institute in 1915, he joined the staff of the Evening Sun in that city, and became drama and music critic. During World War I he was the youngest bandmaster in the U. S. Army and toured the country with a band of 75 players. From 1922 to 1925 he conducted the Baltimore Park Band, and later was program director and assistant manager of Station WBAL. He also led the Little Symphony Orchestra and appeared as guest with the Stadium Civic Symphony of Baltimore. He was superintendent of the Peabody Conservatory of Music's preparatory department since 1944. Mr. Klemm was instrumental in forming the new Baltimore Symphony Orchestra. He composed music in many forms, orchestral, chamber, violin, piano and many songs, several of which were used in the motion pictures The Jazz Singer, Cimarron and Little Caesar, and was a member of ASCAP. Mr. Klemm is survived by his widow, the former Margaret Josephine Shriver, and by his mother, Mrs. Mary W. Klemm of Amber, Pa.

ELLEN BEACH YAW, 77, soprano, who sang in concert and opera here and abroad at the turn of the century, died near Los Angeles, Sept. 9. Her teachers included Delle Sedie and Marchesi, and she had sung in opera as Lucia at Rome in 1907 and at the Metropolitan Opera in the same role in 1910. Mme. Yaw, noted for her extremely high compass, was heard in England in the leading role of The Rose of Persia, an opera which Sullivan is said to have written for her.

ISABELLE WORKMAN EVANS, 40, music critic of the Buffalo, N. Y., Courier-Express, died there on Sept. 1. She was born in Danville, O., and studied at the Cleveland Institute of Music and under Leopold Auer in New York.

GLENDINNING KEEBLE, 60, former director of the College of Fine Arts, Carnegie Institute of Technology, Pittsburgh, Pa., died on July 21 in New York. Prof. Keeble joined the faculty of the college in 1914, and from 1924 until his retirement in 1945 was its head. For a number of years, he also was music and art critic for the Pittsburgh Gazette-Times.

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